

SATURDAY, FEBRUARY 1, 1879.

No. 352, New Series.

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LITERATURE.

Life and Times of Stein: or, Germany and Prussia in the Napoleonic Age. By J. R. Seeley, M.A., Regius Professor in the University of Cambridge. (Cambridge: University Press.)

THESE volumes are an admirable refutation of an opinion enunciated a not very long time ago by a certain young Cambridge Professor—that good books are always written in German. Prof. Seeley has now proved that good books may also be written in English, and that our insular talent and learning can successfully challenge the Germans on their own especial ground. The profusion of his dedicatory apology for his own presumption in treating the Life of Stein after Pertz, and the Napoleonic age after Häusser, is superfluous: Häusser's intellectual calibre was small and his Prussian partisanship was great; while the work of Pertz—on whom, as his "father Parmenides," Prof. Seeley is naturally reluctant to lay hands—is in what Carlyle calls "the shot-rubbish style," and is a model of biographical badness.

If our author's mastery of available materials is not quite Gibbonian, not exhaustive like the scholarship of the learned continuers of the great German historical enterprise founded by Stein, he may be said to possess his subject in a degree which justifies the present publication. There are places enough, it is true, where Prof. Seeley writes more like an amateur than a professor. On his ninth page he gives certain dates and comparisons in order, as he says, that the reader may look for a moment at Stein's life as a whole. Let us now remember the following facts, which are not of a very recondite order. Pitt died in January 1806, three months after Trafalgar; Fox then took office, and died in September of the same year—that is, in 1806; the Spanish insurrection against Napoleon broke out in 1808. Now, writes Prof. Seeley, the period of Stein's great achievements

"is comprised within the years 1807 and 1815, and this is the period of the insurrection of Europe against the tyranny of Napoleon. It is a period when the controversies excited by the French Revolution were for the moment at an end, . . . when in England Fox in office had found the impossibility of making peace, and when Sheridan declared enthusiastically in favour of the Spanish insurgents."

Therefore Fox, who died in 1806, is exhumed, and described as alive in 1807, and as a leader of the "Anti-Napoleonic Revolution," which, as the Professor here says and elsewhere argues in detail, commenced with

the Spanish movement of 1808! The reason of such mistakes seems to be that, although Prof. Seeley could no doubt stand a triumphant separate examination in the dates and details of his epoch, and of several other epochs besides, philosophy, with her symmetrical groupings and generalisations, often leads him astray. In this case he is haunted by a kind of equation in which the French Revolution and the Anti-Napoleonic Revolution, Pitt and Stein, Stein and Fox, have antithetical values; and he thus slides into statements which, when not under the fascination of system, he would be the first to revise.

Bacon says that while the acute man has an eye for the differences of things, the profound man has an eye for their resemblances. Prof. Seeley is nothing if not synthetical, and he has a better eye for resemblances in history, and more skill in effacing differences than Thucydides or Gibbon had, or would have liked to have. As a fair sample of his merits and defects as a generaliser we may take his remarks on the accession of Frederick William II. of Prussia, when, he says, there were in almost "every country two powers in conflict—the Government, and some opposition party, popular or other." The most important cases of this "ominous rift or schism," argues the Professor, were the reform of the Polish Constitution, the troubles excited in the Austrian dominions by the reforms of the Emperor Joseph, and the French Revolution, which was only a particular case of the "prevalent infection." In all this apparent diversity we shall see unity, if we note that "the idea peculiar to that age, and which made it revolutionary, was the idea not of liberty, but of government—the idea of an omnipotent State." Joseph was, in fact, the Austrian equivalent of Abbé Sieyès, Robespierre, Marat, and Collet d'Herbois: all were fighting for the same good cause—for the idea, namely, "of government." This is easy to understand if we look behind the "speculative republicanism" professed by the members of the Committee of Public Safety, and observe that the French Revolution was "intended," like Joseph's innovations, "to establish the supremacy of the State over all class feelings and interests . . . the end aimed at was to establish the unity and supremacy of the State." But if Joseph's premature civil and religious reforms were identical as to end and intention with the favourite ideals of Mirabeau, M^{me}. Roland, and Jourdan Coupe-tête, they have also a kind of likeness to the arrest of our Five Members and the demand for ship-money. "The Austrian movement has the strongest superficial resemblance to the rising of England against the Stuarts. Joseph's innovations are of the same kind as those of our Charles I., and are resisted in the same way." Further, as to Joseph and Charles I. and James II., "Is not his object the same as theirs—viz., absolutism. Has he not the same enemies—viz., Assemblies, local liberties?" Prof. Seeley, of course, is not the dupe of this comparison, which he makes only to demolish. As he truly says, the movements in question are not really alike at all, for "the despotism Joseph would have introduced was in his mind only a means of

giving unity to Government," a circumstance in which we shall all recognise a mark that separates him *toto coelo* from our Charles and James. All this is ingenious, but it is rather rambling writing, and not very instructive. De Tocqueville, if our memory serves, shows that Mirabeau comforted Louis XVI. with the assurance that the Revolution would eventually conduct to a more complete administrative unity and supremacy than had yet been known in France. That profound writer would, however, unless we much mistake, have demurred to the metamorphosis of casual consequences into deliberately pursued results implied in Prof. Seeley's characterisation of the *cahiers*, the Feast of Pikes, the Terror, and all the long procession of French funeral events, as "intended" to centralise and fortify authority, as prompted by "the idea, not of liberty, but of government."

Stein would have contemptuously dismissed all this as the mere "Metapolitics" of history, but with such dissertations Prof. Seeley's pages abound. They are apt to drown his facts, which, though present in abundance, want systematic grouping and crystallisation. The *Life of Stein* reads on the whole more like a lecture than a book; the style is, in places, a *tertium quid* between narrative and reflection, and the language, though generally clear, frequently vigorous, and in certain cases piquant and even picturesque, is sometimes over-colloquial and familiar, while discordant effects are produced by the abuse of the present tense, which, though a legitimate poetical substitute for the perfect, has an ugly sound in prose. Prof. Seeley tells rather too much of his story with the scissors, and not quite enough with the pen. The information, in extracts or otherwise, given about Stein, Hardenberg, Scharnhorst, Gneisenau, Arndt, and many of the other *dramatis personae*, is so ample that we get to know them on fairly intimate terms; but we do not find ourselves among Rembrandts and Titians walking out of their frames like Carlyle's old Dessauer and Prince Kaunitz, like Macaulay's William of Orange, and Motley's Egmont. Some of the likenesses are missed for want, perhaps, of that easy acquaintance with a national subject which a foreigner can so seldom acquire. York, for instance, the hero of the Convention of Tauroggen, that splendid act of treachery to France and loyalty to Germany and Europe which, as King Frederick William said, "kicked the bottom out of the cask"—the "giftige Kerl," as Gneisenau called him, whose chronic insubordination nearly worried old Blücher to death in the campaign of the Katzbach, and again on the march to Laon—goes on and off the stage like a decorous Corps Commander in the prosaic war of 1870. It results from the structure of the *Life of Stein*, which is neither history nor biography, but a cross between both, that of Stein himself we do not quite get the impression commensurable with the towering stature of the one European of the age whose character and genius were almost of Napoleonic proportions. Still, the intellectual and moral personality of the great statesman to whom Prussia owed so much, his administrative,

municipal, and military reforms, and the vicissitudes of his extraordinary career, are described by Prof. Seeley with a completeness and fairness which none of his German predecessors have attained. Prof. Seeley is more struck than the native professorial authors have been by Stein's incurable rudeness, which descended with admirable impartiality on all sorts and conditions of men and women, especially on German royal persons, to whom he was almost more ferocious in language and manners than he was to *novi homines* like Arndt, President Schön, and Niebuhr. There was no depth of epistolary or conversational insolence in which his violence could not open a new and lower deep. Prof. Seeley should not have forgotten the highly illustrative anecdote of the subordinate clerk who, when bringing Stein a document for signature, emptied ink over the paper instead of sand, whereupon Stein, passionately rising from his seat of office, rubbed the blotted sheet well over the clerk's mouth and nose.

With tact and temper, and less pride of pedigree as an Imperial Knight, Stein would have possessed almost every great and perfect political gift. He was the first private person to rank in German history as a statesman of the ancient and Western European calibre and type. For universality of power he stands almost alone among the politicians of Germany and the Continent. It has not been given to any other man to be successively the Turgot, the Peel, the Carnot, the Pitt of the country of his choice, to be remembered at once as a maker of roads and deepener of rivers, as a daring reformer, as one of the heroes of a great national struggle, and as an Atlas, not only of his fatherland, but of the European State.

But *est modus in rebus*, &c., and this limit Prof. Seeley has passed. He says that "in the great story of the liberation of Germany" Stein "is little mentioned. Prussian writers have little occasion to name him." It would be more accurate to say that the Germans have been disposed to ring the praises of the Imperial Knight from Nassau *usque ad nauseam*, although few of them may go to the extent of saying, with Prof. Seeley, that there is little exaggeration in calling Stein "unquestionably the principal author of" the liberation of Germany. Prof. Seeley's philosophy is strongly anti-Buckle and anti-evolutionist; he always represents the players on the European chessboard as being masters of their game. He expunges the Providential government of the world, and he expunges *авачия*, describing Napoleon, for instance, as enjoying perfect free-will to choose his own moves after the retreat from Moscow, which would not have been fatal to him, as Sedan was to his nephew, but for the ulterior defection of Austria (which arose out of an entirely different set of circumstances), and but for Alexander's assumption of the offensive, and Prussia's choice of the Russian alliance. Prof. Seeley, who brings his heaviest guns to bear in such discussions, argues that none of these things were inevitable; that, in particular, Alexander's resolve to follow the French into Germany was mainly the work of Stein (then in exile with the Czar); that the Prussian alliance with Russia was the work

of Stein and Yorck, the latter of whom instinctively, the former consciously, snatched the initiative out of the king's hands, and inaugurated a policy never named in Prussia before—the policy of the Prussian people. That they could do this depended on an intellectual peculiarity of Napoleon, who was constitutionally blind to popular forces—a fact which seems to introduce a certain evolutionary element into Prof. Seeley's cycle of cause and effect.

Prof. Seeley's narrative of these transactions is one of the best parts of his book, but is open, we think, to serious contradictions. According to Prof. Seeley, the Czar's "second great resolve"—that is, the advance of the Russians into Germany after the flying French—was prompted by Stein. For sole proof of this we have extracts from a memoir written by Stein at St. Petersburg after Napoleon's discomfiture, in which he takes for granted, in opposition to the views of Kutusoff and Romanzoff, that the campaign will be carried into Germany. According to Stein's Autobiography, he spoke to the Emperor Alexander in the sense of his memoir; and on the strength of this bare fact we are asked to assume that it was his influence which decided the Czar's rejection of the counsels of the Russian peace-party and the pursuit of the French beyond the frontier. The appearance of a German *deus ex machina* to put pressure on Alexander is superfluous; the necessity of such an interference rests on Prof. Seeley's private intuition that Alexander was individually incapable of the "calm superiority" indicated by his adoption of the war programme, which granted, Stein's influence is hypothetically adopted as the missing causal link. The next point cannot be appreciated without a knowledge of the story of the defection of Yorck, with the Prussians under his command, from Macdonald, and of the convocation of the representative bodies of East and West Prussia and Lithuania by Stein, acting under full powers from the Czar, who was nominally at war with Prussia. Yorck had "kicked the bottom out of the cask." His defection, though ostensibly disavowed, put an end to Frederick William's hesitations, and caused the king to dispatch his adjutant, Natzmer, to the frontier, where that officer (with whose biography, recently published, Prof. Seeley does not seem to be acquainted) took care to fall into the hands of the Cossacks, so as to be able to open preliminary negotiations between his master and Alexander. At this stage of affairs Stein arrived at Königsberg, on January 22, 1813 (the date is important), and, in virtue of his full powers as Russian Commissioner, officially requested the President Auerswald to convoke a Provincial Assembly on February 5, in view of resolutions to be taken "on the creation of a Landsturm and a Landwehr." Stein's intrusive proceedings as Russian Commissioner, though not in disharmony with local popular feelings, staggered the orthodox official mind, and, being accompanied by his usual amenities of manner and language, brought him into collision with Auerswald and others, as well as with Yorck, now supreme authority of the Province, who hated Stein. Frantic altercations ensued, especially between Stein and Yorck, but

after everyone had been thoroughly insulted and bullied, Stein got his way, and the Estates were convoked in conformity with his programme, the "poisonous chap," who, after all, was not sorry to give the cask another kick, appearing in person and delivering an address as Governor-General. At this juncture Stein, who seems to have found that he was only doing harm, departed; when the Estates proceeded to consider and to decree the convocation of the local Landwehr and Landsturm, taking, besides, other high-handed measures, so as to almost merit Prof. Seeley's description of them as "the first Prussian Parliament."

Now, argues our author, it was this independent and irregular energy of the popular forces in Prussia, thus let loose by Stein, which gave the impulse that finally drove Frederick William to commit himself to the arbitrament of war. But, as Prof. Seeley himself says, "the first open step towards a change of system was the king's departure [from Berlin] to Breslau," which, it so happens, took place on the very day of Stein's arrival at Königsberg. At Breslau Frederick William and Hardenberg at once turned over a new leaf. Two days before the meeting at Königsberg Hardenberg issued his famous Appeal for Volunteers: on February 9 was published a decree tantamount to a general armament of the population between the ages of seventeen and twenty-four. Comparing these facts with the dates given above, and remembering that in 1813 there was no telegraph—hardly even, in the disturbed state of the country, a post—we clearly see that what Prof. Seeley thinks fit to call the Prussian "popular insurrection" was the work of the king and Hardenberg, acting of their own freewill in the traditional official way, and by no means under the influence of a Parliament in Prussia, whose decisions they anticipated, or under pressure from Stein, of whose doings they had no knowledge.

Prof. Seeley goes on to argue that it was Stein, again, who, when the king and Hardenberg were trembling at Breslau before taking the final plunge, by his timely appearance on the scene put an end to their hesitations, and brought them to embrace the alliance with Alexander on the Czar's own terms. What is certain is that, at the juncture in question, when the discussions between Nesselrode and the Prussian agent, Knesebeck, seemed to be taking an unsatisfactory turn, Stein suddenly arrived at Breslau with the Russian Councillor of State, Anstett, whom, as the Czar wrote, he had sent to Frederick William, charged with full powers, that the pending negotiations might be hastened. And, wrote Alexander, "Baron de Stein seizes this opportunity of throwing himself at your Majesty's feet. . . . He knows all my plans and my wishes for Germany, and can give precise information about them." Now, the Convention of Breslau, which clenched the alliance which had been hanging fire, was signed on March 7; and a letter from Frederick William to Alexander dated the same day says:—"I have not yet been able to see Baron Stein, who is confined to his room." So that, as, on Stein's own showing, he had no opportunity of putting pressure on

Hardenberg, there are no grounds whatever for attributing to him any decided participation in the Treaty of Kalisch. Perhaps, as he himself alleged, it was on his suggestion that Alexander sent Anstett to Breslau; but this interference, even if proved, and added to the "one powerful and sufficient impact" delivered at Königsberg, does not warrant the assertion that "his voice set Prussia astir before the king had spoken," and the rest of our author's extreme expressions.

The details in question may, no doubt, be gathered from Prof. Seeley: our principal complaint is of the colour systematically given them in his comments and generalisations. Very misleading is his language respecting what he persistently calls "the internal insurrection of Prussia which makes the War of Liberation so striking." Stein, according to his own statement, contemplated a popular insurrection in Germany like the Spanish national movement of 1808, when the whole Peninsula, as Prof. Seeley says, spontaneously rose up in arms to a man, without previous concert or calculation. According to Prof. Seeley, a similar movement actually occurred under the inspiration of Stein, "who forced the Government to follow in the wake of the people." We read of Prussia "following the example of Spain," "rousing herself for her *levée en masse*;" and Stein is even called the "leader and manager of the rising of Germany." Such expressions convey the idea of a sudden tumult of patriotic wrath, like the revolutions of Masaniello and William Tell in the opera; but nothing of the kind occurred in the "German Revolution." The Prussian contingent raised in 1813 reached a percentage of six per cent. to population—a considerable effort, no doubt—but there was not the effervescence and overflow which Mr. Seeley's words suggest. The people came in quietly, in obedience to the order from Breslau and Königsberg, and were enrolled in the regular military way. As to the "rising of Germany," it consisted in the formation of a Free Corps which, with all his efforts, Lützow could only bring up to a strength of 3,000 partisans. There was almost no spontaneous rising, except perhaps against French custom-house officers, and not much irregular fighting. The movement, no doubt, included many picturesque incidents of national enthusiasm and amateur warfare, but to these Prof. Seeley makes no allusion, however slight, not even the fine episode of the death of Körner at Gadebusch tempting him to break his persistent and provoking abstinence from description of "feats of broil and battle." Lützow, it is true, is named, but only as getting Stein a room in a crowded inn.

A writer without taste or turn for pictures of Mars (as Horace says) in his adamant tunic, and Meriones, black with Trojan dust, is perhaps not quite the historian of an epoch when arms were by no means yielding to the toga. But in Prof. Seeley's *Hamlet* the part of Hamlet is, so to speak, not once but twice omitted. Although the War of Liberation had great singers as well as great fighters, in the *Life of Stein* even Körner's lyre is as mute as *The Sword on his Left* is dull: like Schenkendorff and La Motte Fouqué, the Saxon Tyrtæus is only

casually mentioned, while Rückert's name does not occur at all. Of Arndt we hear much, owing to his intimacy with Stein, but there is no attempt to estimate the influence, or artistic significance, of his songs, or of those of the other poets of the Befreiungskriege, although Arndt's pamphlets, like Fichte's lectures, are put under tedious contribution. A remark of Prof. Seeley's, however, about Arndt is likely to raise a laugh in Germany at the expense of our professorial knowledge. He says, in the tone of a discoverer, that the bookseller Palm, of Nuremberg, was not shot by Napoleon for selling Arndt's *Spirit of the Age*, "as has been asserted." The remark is suggestive. Palm was shot in 1806, and Arndt's pamphlet was published a year later. We hope our German friends will not remember the Duke of Newcastle's "I will go and tell the king Cape Breton is an island!"

GEORGE STRACHEY.

John Dudley, Duke of Northumberland. An Historical Tragedy; and Songs and Poems. By Welbore St. Clair Baddeley. (Hardwicke & Bogue.)

THE story of Lady Jane Grey's usurpation has found more interpreters among poets than almost any other episode of English history. That circumstance or policy prevented Shakspeare from adorning it has been a matter of universal regret; the character of the heroine would certainly have ranked among his most exquisite creations. It has been supposed, rather rashly, that the incidents were too fresh in the Queen's memory for a playwright to dare to use them; but those who propound this theory forget that Decker and Webster ventured in 1602 to produce a play of *Lady Jane*; this tragedy, now lost, is known to us only by the very interesting but fragmentary abridgment, published in 1607, as *The Famous History of Sir Thomas Wyatt*. Nearly a century later, in 1694, John Banks, who, in spite of his uncouth and inharmonious numbers, was considered the rival of Otway in moving the heart, produced his tragedy of the *Innocent Usurper*, an exceedingly bad play, which held the stage for nearly twenty years. Addison's friend, the indolent and dissipated Edmund Smith, projected a drama on the same lines; and when he died his papers were placed in the hands of the popular tragic poet of the moment, Nicholas Rowe, who appeared before the public for the last time in 1715, with a tragedy of *Lady Jane Grey*. Rowe's play, which was not without a pleasing smoothness, continued on the acting list for half a century. Both these Restoration dramas, Rowe's especially, took unpardonable liberties with the historical basis of the plot, but they seized with considerable acuteness the salient points in the character of the heroine.

In language and method Mr. Baddeley keeps very much closer to Decker and Webster than to Banks and Rowe. He has, indeed, caught the chronicle-tone of the Elizabethans very exactly, a side of their genius which has not been much laid under contribution. He compresses thought into his verses, even at the risk of being rugged, and avoids, perhaps too carefully, all appear-

ance of sentiment and rhetoric. This play is brief and rapid; there is a remarkable absence of the diffuseness and extravagance that usually mark a first book; the author shows plenty of self-command. On the other hand there is a certain crudity of style that care and study will remove; the reader meets with crabbed lines and harsh images that set his teeth on edge, and he recognises that this fruitage has not felt the ripening hand of time. This is no great fault: it is, indeed, a merit, if we contrast it with a precocious softness. The action of *John Dudley* takes place in 1553. The opening scene presents us with the Duke of Somerset in fatal contest with Warwick, and Mr. Baddeley has not failed to mark the King's curious indifference to the result, which the entries in his journal prove. Somerset removed, the second act opens at Kenninghall Park, where the Princess Mary receives the news of her uncle's execution and Lady Jane Grey's marriage. We are then transported to Durham House, where the marriage festivities are still being celebrated, and Northumberland's magnificent figure, for which we have long been prepared, sweeps suddenly in at the height of the feast. This would make an effective point for a great tragedian. A little later we are introduced to the Library of Northumberland, where his meditations are interrupted by a summons to the King's bedside. In a vigorous scene the Duke intimidates and wheedles Edward into the exclusion of his sisters from his will, and the nomination of Jane Dudley to be his successor. At the opening of the third act Edward is dead. Northumberland is discovered haranguing the Council, whom he crushes by his personal vehemence. The Throckmortons find means to warn Mary of her danger, and their messenger meets her, with her attendants, on the London road at Hunsdon. This is another very good scene, in which she is with difficulty persuaded to believe that her brother is dead and to turn aside towards Kenninghall. The plot thickens, and Lady Jane is summoned from the gardens of Sion House to have a crown thrust upon her. Her friends and family entreat her long in vain to accept the honour; in vain the Duchess of Suffolk blurts out:—

"I thought not to have borne the world a fool;"

in vain Northumberland appeals to her patriotism and her piety: she remains unwilling, till beneath her husband's entreaties her opposition at last gives way. In the fourth act unforeseen dangers and difficulties have already gathered about the party of usurpation. Mary has ensconced herself at Framlingham, and the country is rising in her defence. From a tower at Framlingham she delivers the following address to the sea, which is one of the very few soliloquies in the drama, and gives a good idea of Mr. Baddeley's poetic quality:—

"Lo, from the glorious sea rise virgin clouds,
And thrifty merchantmen, bound north and south,
Ride o'er its grand horizon like great gods.
I love the sea and all things of the sea;
It is the mirror of infinity—
The glass of fashion for the sun himself.
Oft have I watched, how, in the summer night,
Mines of blue air and the high stars with gold
Tempered its grave, immeasurable face

With peace and splendour; while the radiant waves
 Rang in the air their mournful melodies
 O'er the bold seaman's grave. O ye stout hearts,
 Who chide the thunder-songs that cleave the winds,
 Who labour with high tempests, and strain hard
 Amid terrific lightnings with your eyes,
 Who, with sea-beaten bodies and stopped ears,
 Do handsomely outstare wild throats of death,
 Shooting their tongues about you and above,
 And vasty fishes,—herein are we One!
 I, with the uproar rolled around my throne,
 Will take strong heart from communing your
 ways."

The strength of Mary's purpose is well contrasted—as, indeed, it obviously must be—with the gentle diffidence of the Lady Jane, while even the pride of Northumberland begins to snake before her warlike determination. In the fifth act Suffolk prepares Jane to expect the worst, while Northumberland himself, dejected and disappointed, acknowledges that his aims are being resolutely thwarted. He is arrested in Mary's name by the Earl of Arundel, while the next scene shows us the Lady Jane's state apartment dismantled of its furniture, and herself made prisoner in it; Guildford enters and is arrested also. This scene, which Rowe works up into a frenzy of sentiment, and which closed his fourth act with a direct appeal to the tears of the audience, is treated more soberly by Mr. Baddeley, who, moreover, lets the married couple go out hand in hand, instead of being torn from one another by the guards. After this passage, the entrance of Mary, full of anger and revenge, is very effective; Sir Nicholas Throckmorton begs for the lives of Guildford and Jane. These she seems to grant for a moment, but signs with exultation the death-warrant of Northumberland. We find him in a cell in the Tower, raging at the ingratitude of his friends and the populace, and recognising that he falls—

"E'en as the labouring agèd pack-wolf dies,
 Finding his funeral in the ravenous maws
 Of his most dear companions; even so
 Do they who licked the triumph of my ways
 Gather to consummate my latest breath."

He is led out to execution, and in the closing scene Lady Jane rouses her father in prison to tell him of Northumberland's death, the augury of their own. Rowe gives a much more sensational close to his *Lady Jane Grey* by leading the heroine to the scaffold, and letting the curtain fall as the headman lifts his axe. Mr. Baddeley very properly remembers that Northumberland is the hero of his tragedy, and he concentrates our attention upon his figure to the last.

The chief fault of *John Dudley* is one not common in modern dramas—its brevity. So many threads of statecraft are taken up, so many personages are introduced, that the characters are rather sketched than painted. They are sketched, however, with vigour, and the tempestuous figure of the hero, as he sweeps in a rage across the scene, is so well defined and so original that we wish it had been more elaborately given. The Princess Mary is, perhaps, the most carefully-executed character; her utterances and her actions are all in keeping with that cold force of will which we see later on reduced by disappointment to mere splenetic rage in Mr. Tennyson's *Queen Mary*. Mr. Baddeley has been less successful with the Lady Jane, though not unsuccessful. His

Suffolk, Somerset, Warwick, and Arundel are too slightly drawn to move us much. The dramatic force and skill displayed in this short tragedy are remarkable in a first work, and give good reason to hope that Mr. Baddeley will prove successful as a poetic playwright, not merely in the closet, but on the stage. His tone is healthy and English; and we can only beg him, as the Master of the Revels begged Shirley when he brought him his first tragedy, to "pursue this beneficial and cleanly way of poetry."

EDMUND W. GOSSE.

Das Trosts Schreiben des Apostels Paulus an die Hebräer kritisch wiederhergestellt und erläutert von Joh. H. R. Biesenthal.
 (Leipzig: Fernau.)

THIS is the boldest and most original book that we have seen for some time. Most commentaries upon the books of the New Testament are little more than a working-up of existing matter, in which judgment and insight may be shown in various degrees, but where there is little chance of proposing a new theory or illustrating it by new material. Dr. Biesenthal's book is the reverse of this. It is an independent work propounding an entirely new view of its subject, and built up from the very foundation out of new matter. The author is a veteran Talmudic scholar, and he has made use of his reading to establish the positions (1) that the so-called Epistle to the Hebrews is not really an epistle but a tract or pamphlet, the object of which was to give consolation in the first instance to the Christians of Palestine, but also to others, under the stress of the persecutions to which they were exposed; (2) that this tract or pamphlet was written by St. Paul; (3) that it was originally written in Hebrew similar to that of the Mishnah, and translated into Greek by St. Luke. In other words, Dr. Biesenthal undertakes to make good the literal accuracy of the account given of the origin of the Epistle by Clement of Alexandria, following Pantaenus.

The introductory portion of the work begins with an essay on the influence of the Roman legislation upon literary productions at the time of Christ. The ever-increasing severity in the repression of free speech and free opinion, and the growth of the class of "delatores" (an office in the provinces filled chiefly by the *publicani*), led to the exercise of greater caution in the form of publishing obnoxious views. On the other hand, the hatred both of Jews and heathens to Christianity was concentrated especially upon the person of St. Paul. It was, therefore, only a prudent disguise when, from his prison at Rome, the Apostle determined to send a word of encouragement to the suffering Church in an anonymous form, even the traces of its composition in Italy being carefully obliterated.

The most prolific source of error has been the tendency to regard this tract or pamphlet as an "epistle," which it really is not. Seen in this light, the external evidence acquires a new aspect. Origen apologises, not for its treatment as a work of St. Paul's, but for its treatment as an epistle. If Marcion did not reckon it among the Epistles of St. Paul,

that, too, was because it was not an epistle. The authorship having been so carefully concealed, it is no wonder that Tertullian should be ignorant of it. Eusebius' own opinion was in favour of its Pauline authorship; he only classed it among the *ἀποκρυφόμενα* because of its non-reception in the West, where it was thought to favour the Novatian heresy, and where its origin was less generally known. In the East it was accepted from the first as the work of St. Paul.

The Epistle, Dr. Biesenthal thinks, is proved to be St. Paul's by its agreement with the character of the Apostle, and by certain special peculiarities, such as the use of the limiting *τινός*, and of a number of more or less striking metaphors. It may be said in passing that this is not by any means the strongest part of the work, though it has the freshness which distinguishes the whole. On the other hand, the next chapter, which deals with the language in which the original was written, is highly interesting, and possesses a value independent of the theory which it is sought to establish. Much light is thrown incidentally upon the subject of quotations from the Old Testament in the New. (1) The frequency of quotations from the Septuagint is accounted for by the extensive use of that version as a means of learning Greek. The Jews would not read the profane literature of the Greeks, and yet they wished to learn the language, because of its value as a means of communication with foreigners, and they were therefore glad to use as a text-book the Greek translation of their own Scriptures. (2) The freedom of quotation in the New Testament is explained by reference to a rule prescribed in the Talmud that in the readings in the synagogues the original text only might be read from a written manuscript—versions or paraphrases it was only permitted to quote *memoriter*. Hence it became the custom to quote these from memory, and they are quoted precisely with that particular kind of freedom which is found in the writings of the New Testament.

These preliminary remarks, which the author describes as only "sketched in outline," are followed by a retranslation of the Epistle into Mishnical Hebrew, verse by verse, with a full and elaborate commentary. It is naturally here that we are to seek for a more detailed proof of the novel positions taken up. There are a number of passages in which the author thinks he has found traces that the Greek translation rests upon a misunderstanding or a misreading of the Hebrew original. Some of the most striking of these may be given. In ii., 3, *ἐπὶ τῶν ἀκουσάντων εἰς ἡμᾶς ἐβεβαίωθη*, Dr. Biesenthal thinks that *ἐπὶ τῶν ἀκ.* stands for the Hebrew *בְּיָמֵינוּ מִן הַשְׁמַעִים*, "(more) than (to) the hearers." The *οἱ ἀκούσαντες* will then be those to whom allusion is made in iii., 7, 15, 16, iv., 2, —i.e., the hearers of the law in the wilderness—and the meaning will be that the gospel came to the generation to whom it was preached with stronger evidence than the law, so that their guilt would be greater if they rejected it. In ii., 12, Dr. Biesenthal

proposes to read (*Aramaic*) וְעַד אֲחֵרֵי בֵּיה, "and yet a riddle therein," instead of the Hebrew וְעַד אֲחֵרֵי בֵּיה, "and yet will I trust in Him."

In iv., 13, πρὸς ὃν ἡμῖν ὁ λόγος, he would substitute וְהוּא בֵּעַל דְּבָרֵינוּ, "and He is the accuser [=κατήγορος, cf. Is. l., 8] of our words."

In vii., 4, ἐκ τῶν ἀποθινίων is explained as a Greek equivalent for הַלֵּק הַנִּבֹּחַ, *pars alta* = *pars Dei* (cf. שְׁלֵחַן גִּבּוֹר, *mensa alta* = *altare*, מוֹנֵן גִּבּוֹר, *pecunia alta*—i.e., *pecunia templi*), the part specially reserved for God and given to Melchizedek in recognition of his divinely appointed priesthood.

In vii., 27, a well-known difficulty is removed by taking ἡμέρα as equivalent to יוֹמָא, in the sense which יוֹמָא had acquired in the time of the Apostle as—"the Day of Atonement:" καὶ ἡμέραν would then equal "each Day of Atonement." But the boldest of all the reconstructions offered is that which deals with the famous passage about the validity of a διαθήκη in ix., 16, 17. Dr. Biesenthal takes διαθήκη throughout in the sense of a covenant. But what is commonly translated the "death of the testator" he makes = the death of the beast by the slaughter of which the covenant was concluded (עֲלִיזָה נִקְרָה). The next verse would then be translated, "For a covenant is only confirmed by slaughtered beasts (the slaughter of beasts). A covenant in which the beast (victim) is still alive has no force." Whether or not this interpretation holds good, it is certainly a brilliant conjecture.

The "offerings," x., 1, 11, 12, are explained consistently of the "daily sacrifice," and, accordingly, it is suggested that κατ' ἐναντίον in ver. 1 stands for מִנְחָה אֶלֶּיךָ, by which the writer of the Epistle meant, not "yearly," but "day by day." In xi., 26, Dr. Biesenthal reads הַרְפָּה הַפֶּסַח, "the reproach of banishment," for הַרְפָּה הַקְּשִׁיטָה, "the reproach of Christ." In the next verse he supposes a reference to the Rabbinical legend that an angel was substituted for Moses so as to aid his escape from Pharaoh. The words τὸν γὰρ ἄνθρωπον ὡς ὁρῶν ἐκατέστησεν will then stand for the Hebrew בִּי הַתְּחִיב בְּנִגְלָם בְּאֵלֵי רָחֵם, and the subject will be ὁ βασιλεύς, not Moses: Moses had become invisible, and yet the king kept thinking that he saw him before him. In xii., 18, where the Greek translator has rendered ψηλαφωμένῳ ὅρει, it is maintained that the Apostle really wrote אִסּוּר, "prohibited" (*more Rabbinico*), and not אֲשֶׁר, "which," as the Greek would suggest: "to the mountain the touching whereof was strictly forbidden," literally "forbidden as to touching it."

Besides these there are other suggestions, such as לְיָשֵׁת, "to inherit," for יוֹרֵשׁ, "heir," in i., 2; חָד, "sharp," for חַי, "living" or "quick," in iv., 12; בְּשָׂרוֹ, "his preaching," for בְּשָׂרֵוֹ, "his flesh," in v., 7; עֲנִיָּה, "haven," for עֲנִיָּה, "anchor," in vi., 19; לֵוִיִּם, "Levites" for לֵוִי, "people" (through the Syriac ܠܘܝܝܬܐ for ܠܘܝ), where, though the conjecture is

equally ingenious with those given above, the difficulty that it is sought to remove seems to be less substantial.

On the whole, novel and striking as Dr. Biesenthal's exegesis is, we should hesitate to admit that his theory may be taken as proved; but this reserve does not diminish the value of the copious Talmudic illustrations which the author has brought to bear upon the Epistle, or the interest excited by his fresh, lucid, and original treatment of the difficulties in which it abounds.

W. SANDAY.
J. T. FOWLER.

Selected Essays. By A. Hayward, Esq., Q.C.
In Two Volumes. (Longmans & Co.)

MR. HAYWARD'S essays need no recommendation. These two volumes of them are a selection from the five volumes already collected from his contributions to reviews and newspapers—the *Edinburgh Review*, the *Quarterly Review*, and the *Times*. He explains in a preliminary Advertisement why he has made this selection, and has not republished the whole of the five volumes, a course which had been frequently suggested to him. The reason was simply that he considered the larger publication "a somewhat hazardous experiment." It may be hoped that all the contents of the five volumes and any other essays of Mr. Hayward's which are scattered about in periodicals will follow. The essays that have been chosen and carefully revised for the present edition are not the pick of the heap. They are neither better nor worse, more interesting nor less interesting, than others of Mr. Hayward's well-known productions. It would be difficult to name a writer of more uniform merit. One finds in all Mr. Hayward's essays, whether biographical or disquisitional, the same genial spirit of appreciation for the orthodox and distinguished, the same temperate enlogising of the lights and ornaments of society, the same fluency of commonplace reflection, the same abundance of choice anecdote and happy quotation. Anecdote and quotation are the substance of the essays; the rest is framework, just strong enough to keep them together. If the reader feels disposed sometimes to yawn over Mr. Hayward's introductions and transitions—as when, for example, he devotes a page to a searching and sagacious criticism of Burns's lines:—

"O wad some power the giftie gie us,
To see ourselves as ithers see us"

—the weariness soon disappears under the charm of a piquant anecdote. We can read very few sentences without meeting with something worth remembering.

The writer, perhaps, deserves no credit but that of having brought the good things together, laid the table, as it were, for the feast; but it would be very easy to under-rate the amount of gratitude due to him for his share in the pleasant and edifying provision. Nobody reads Boswell's *Life of Johnson* for the sake of what Boswell has to say, and few people, it may reasonably be supposed, read Mr. Hayward's essays for the sake of Mr. Hayward's views of mankind. Yet Boswell was a great artist, and Mr. Hayward, who is a Boswell of more diversified

and decorous tastes, devoted apparently to the worship of a more complex idol, if not as great an artist as Boswell, is hardly less successful in his accomplishment of a smaller purpose. He has at his command sayings enough of and about eminent individuals in contemporary life and in history, to have compiled a jest-book or a florilegium of wit and wisdom. But jests and choice quotations thrown together on an artificial principle of arrangement, or on no principle at all, are too overpowering, except for those who refresh themselves at these fountains as a Parliamentary orator does from his Blue-books. It is Mr. Hayward's merit to have invented a method of throwing his vast stores of anecdote into a more generally readable form. The majority of his essays are biographical. They profess to give an account of distinguished persons—in the first of these volumes, Sydney Smith, Rogers, Von Gentz, Miss Edgeworth, the Countess Hahn-Hahn, De Stendhal, Dumas. Mr. Hayward's essays profess to do this, and they do it admirably. There is no better or more pleasant way of describing people than by recording their best sayings and most characteristic actions, and there is nobody in our generation who has shown such a power as Mr. Hayward of extracting tit-bits from biographical memoirs, stringing them in a natural order and supplementing them from his own sources. With most of the subjects of his anecdotal narratives Mr. Hayward has been personally acquainted, and has gleaned authentic anecdotes of them from members of their own circle. Very learned persons are sometimes described as "walking dictionaries." The author of these essays appears as a sort of walking journal of society. In every one of them, too, there are a great many more anecdotes than those which belong strictly to the biographical subject. Whenever Mr. Hayward records a happy saying or a curious opinion, or a characteristic freak, he is generally able to "parallel a fellow to it." Most of his biographical anecdotes are felicitously capped. By this means he contrives to fill his pages as full of anecdotes almost as an avowed collection of "merrie jests," all the time carrying the reader pleasantly forward in the study of an individual life. Like all simple arts, the thing seems easy when it is done, but how many could do it so well? Even when Mr. Hayward pauses to reflect, his moralising sentences are interspersed with apt allusions and illustrations. Take, for example, his remarks upon the generosity of Samuel Rogers:—

"When some one complained in Thomas Campbell's hearing that Rogers said spiteful things: 'Borrow 500*l.* of him,' was the comment, 'and he will never say one word against you until you want to repay him.' He told a lady (the reminiscence before quoted) that Campbell borrowed 500*l.* upon the plea that, if he had that sum, it would do him a good service. Three weeks afterwards he brought back the money, saying that he found it would not be prudent to risk it. 'At this time,' added Rogers, 'I knew that he was every day pressed for small sums.'"

"Here is an exemplarily kind action followed up by unexceptionably kind words. We could fill pages with other well-authenticated instances of his considerate generosity. They have come to light gradually; and it is a remarkable fact that, while he was annually giving away large sums,

his name figured little in subscription lists. He may (as we have heard objected) have been acting all along rather from calculation than impulsiveness—from head, not heart. He may have been following Paley's counsel, who recommends us to cultivate our better feelings by almsgiving, if only with a view to our own self-complacency. Or he may have been simply more fortunate in his experimental benevolence than the nobleman who, on being advised to try doing a little good by way of a new pleasure, replied that he had tried it already and found no pleasure in it. To what does this analysis of motives *à la* Rochefoucauld amount after all? Surely to seek and find happiness in doing good is to be good. Admitting that the mere voluptuary and the general benefactor have each the same end, self—that is, 'true self-love and social are the same'—still, the difference in the means employed constitutes a sufficiently wide and marked distinction between the two.

"Sir," said Adams, 'my definition of charity is, a generous disposition to relieve the distressed.' 'There is something in that definition,' answered Mr. Peter Pounce, 'which I like well-enough; it is, as you say, a disposition, and does not so much consist in the act as in the disposition to do it.' There are plenty of Peter Pounces in our society. What we want are the Allworthys, or the worldly philosophers, on whose tombstones may be read without provoking a smile of irony: 'What I spent, I had; what I gave, I have; what I saved, I lost.' We commend this epitaph to the attention of the *millionaire* who has been accused of wishing to invest the accumulations of more than half a century in one big banknote and carry it out of the world with him. When Erskine heard that somebody had died worth 200,000*l.*, he observed, 'Well, that's a very pretty sum to begin the next world with.' Rogers had reserved for the *next* world just one-eighth of that sum, exclusive of the contents of his house—not enough, had his income from the Bank failed, to enable him to enjoy the comforts which age, infirmity, and confirmed habits had made necessary to him in *this*."

It would be difficult to find anywhere such unimpeachable rules of conduct and judgment so copiously illustrated and enforced. The collection of anecdotes is such as we might find in a moral scrap-book under the heading of Generosity, yet Mr. Hayward makes them fit naturally into his essay, and throw interesting light upon the character of an estimable man.

The least anecdotal of the essays here reprinted is that on "Whist and Whist-Players," a great triumph in the way of putting into a connected exposition the most necessary of a dry and complicated body of rules. This essay not only proves Mr. Hayward's mastery of "Cavendish" and other authorities—a mastery evidently based upon practice—but is a singular *tour de force* in essay-writing. His anecdotal History of the British Parliament, the longest essay in the two volumes, is so good that one regrets it has not been expanded and made in some points more exact and complete. An anecdotal History of England, which Mr. Hayward half-playfully desiderates at the beginning of the essay, would be too unwieldy a scheme; but such a point as the origin and development of the Cabinet could probably be made clearer by anecdotes than in any other way. Mr. Hayward deals with this incidentally, but he has not exhausted the materials. Perhaps complete materials do not exist. If they do exist nobody is more competent than Mr. Hayward to put them into shape. Although his

essays are of anecdotes "all compact," he is much more than an anecdote-collector. He is an anecdote-verifier as well, therein showing the impress of an age in which the canons of evidence have acquired an unprecedented ascendancy. One of his essays is devoted to an examination of "The Pearls and Mock-Pearls of History," the sayings ascribed to eminent men in great historical emergencies. These Mr. Hayward scrutinises with a strict but not excessive scepticism; and in his records of contemporary anecdotes he shows the same desire to get as near as possible to the literal truth.

WILLIAM MINTO.

The English Lake District as interpreted in the Poems of Wordsworth. By William Knight, Professor of Moral Philosophy and Political Economy in the University of St. Andrews. (Edinburgh: David Douglas.)

Wordsworth: a Study. By George H. Calvert. (Boston: Lee and Shephard.)

THE study of the English Lake District in connexion with the poems of Wordsworth has an interest of the same kind as the study in Plutarch, and Holinshed, and old English or Italian romance, of the sources of Shakspeare's plays. Wordsworth's fidelity to the local genius of his Lake country is like Shakspeare's fidelity to the spirit of old Roman life as seen or felt by him through the pages of Sir Thomas North. There is literal transcription now and again in Shakspeare; but this is never for the sake of literal transcription: more often all has undergone a visionary change; the elements of prosaic fact have been dissolved, and have been built up again in the imagination. The natural body of historical reality dies and in the quickening anew by art is raised a spiritual body. And as all external fact, whether derived from visible nature or from the history of human society, is but material for the poet, so he himself, his character, his thoughts, his feelings are no more than material. His voice as a poet is an echo of his voice as a man—an echo solitary, clear, profound;

"Like his ordinary cry,
Like—but oh, how different!"

With full insight into this truth, Wordsworth has himself written of Burns: "On the basis of his human character he has reared a poetic one. . . . This poetic fabric dug out of the quarry of genuine humanity is airy and spiritual."

Prof. Knight has rightly conceived his task; he knows that if we fail to identify the place with which one of Wordsworth's poems is connected, we do not on that account cease to receive its poetic virtue; he knows that in this study of sources we must note as carefully what the poet rejected from, and what he added to, his originals as what he retained; he knows that what is most precious and peculiar in Wordsworth's poetry is to be found neither in external nature nor in the mind of man, but is brought into existence by the genial union of the two. At the same time he bears in mind the fact that Wordsworth was in the highest sense faithful to his sources, that he wrought his work out of a substantial material,

that the poetry and the places belong truly to one another. Only minute and unwearied research could have ascertained all these topographical details. With the aid afforded by this volume we can repeat in our own consciousness, through some shadowy similitude, the process by which Wordsworth reared his airy and spiritual fabric out of the material dug from mountain and vale of the North of England. Mr. Knight has grouped his details in the best possible order, so as to illustrate the growth of Wordsworth's powers and the chronology of his writings. Starting from Cockermouth, the reader can follow Wordsworth to Hawkshead, where the boy occupied a bedroom in Anne Tyson's cottage, and thence to every nook and corner about his homes at Grasmere Town End, Allan Bank, and Rydal Mount. To put the book to its highest uses, it ought to be taken as companion on a tour through Westmoreland and Cumberland, and with it should be read Wordsworth's own admirable *Guide through the District of the Lakes*.

Mr. Knight took to himself trusty counsellors when he sought advice from Lady Richardson, Dr. Cradock, and the Cookson family. In one instance, however, Dr. Cradock has erred as to the place of a remarkable poem. The "little unpretending rill" brought oftener to Wordsworth's mind than the Ganges or the Nile, the rill beside which lingered

"The immortal memory of one happy day,"

is not the beck—too large for Wordsworth's descriptive words—descending from High Skelgill, and running into the lake about a hundred yards southwards from Low Wood Hotel garden. I learn from the Rev. R. P. Graves, on the authority of either Wordsworth or Mrs. Wordsworth, that the little rill is one which comes down from Wansfell, and which may be found at the left-hand side of the approach leading to Dovenest from the road.

While in the weightier matters of the law Prof. Knight is guiltless, he does not always sufficiently regard the anise and cummin of minute verbal accuracy.

"There is a blessing in the air
Which seems a source of joy to yield"

gives one a momentary pang like that of seeing an old friend with a very ill-fitting false tooth. "The light that never was on land or sea" (p. 234) reverses the true order of the words "sea" and "land," spoiling the rhyme, and both here and on page xvi. a comma, by no means insignificant, after the verb "was," is omitted:—

"The light that never was, on sea or land."

So, too, a slight misprint occurs in the sonnet quoted on page 28. The "Boy of Winandermere" was first printed in *Lyrical Ballads* (1800), not in *Poems of the Imagination*, a classing which appears first in 1815. Shakspeare did not write "caviare to the multitude." Mr. Knight will remember how Wordsworth wrote a poem not on a daisy, but on the Daisy, and how he recognised Scott's inferiority of imagination when he put "sweet" for "still" in the line

"The swan on still St. Mary's lake."

We have Wordsworth's sanction, accord-

ingly, for standing on points, and resisting any "nice derangement of epitaphs."

Mr. Calvert, now nearly forty years ago, when visiting Europe, made a pilgrimage to Rydal, and was cordially received by Wordsworth. His little volume is written with reverent love of our great poet, and will doubtless serve its purpose of making his work more deeply valued by young students of literature in America. It is entitled a "biographic aesthetic study," and steers a middle course between narrative and criticism. Here once more, as a frontispiece, the Pickersgill portrait smiles its bland inanity. Of Haydon's portrait of Wordsworth Mrs. Browning in her sonnet exclaimed:—

"This is the poet and his poetry."

The noble head, drooped with its weight of brooding imagination, was finely engraved by Lupton. Why should not this, in a reduced form, replace henceforth the maudlin Pickersgill? It is pleasant to see in a little volume of Selections published by Mr. Garnett, of Windermere, and prefaced with a well-written memoir of Wordsworth, a photograph from Lupton's Haydon, which fairly reproduces its general effect.

EDWARD DOWDEN.

NEW NOVELS.

Within Sound of the Sea. By the Author of "Blue Roses." (C. Kegan Paul & Co.)

Cartouche. By the Author of "The Rose Garden." (Smith, Elder & Co.)

Mrs. Cardigan? By Annie Thomas. (Chapman & Hall.)

The Wish of His Life. Translated from the French of V. Cherbuliez. (R. Bentley & Son.)

Border Tales. By Chaplain Tuttle, U.S.A. (Sampson Low & Co.)

Within Sound of the Sea is a book which ought to be read as one of M. Droz's heroes requested his friends to smoke his cigars—*avec recueillement*. Its inside and outside both demand this. The latter is decorated with a pale-blue cover, having portrayed on it a very pleasing whinstone headland with some nice waves and a rising sun. The top is gilt, and the chapters are divided from one another by fair white fly-leaves with half-titles and mottoes. It is thus a pleasing book to look at in meditative intervals of reading. Nor is the reading of it other than pleasing in itself. There is not much story, and what there is is of a very well-known kind. But the characters are delicately drawn; the English is for the most part excellent; and the occasional descriptions, without being in the least florid, are very well done. The scene is laid on the east coast of Scotland—a district which seems of late years to have had a singular fascination for novelists. Altogether, *Within Sound of the Sea* is a book to be recommended. The heroine, Marion Ford, will take rank with some of the best-drawn heroines of recent fiction, and the story of her short sojourn in the far-off wilds of Assynt is an unusually well-done piece of story-telling of the quiet and subdued order. The author deserves commendation, too, for the way in which she manages her dialect.

She has hit on just the right proportion, sufficient to give colour, and not enough to be oppressive.

In *Cartouche* we have another book of a not very different kind, and equally successful in its way. The scene here is different enough from that of *Within Sound of the Sea*, for it is laid almost wholly in Florence and in Rome. It is not the least significant proof of the author's capacity that she has made one of the most tiresome of all themes, English Italomania, interesting. Even those who have, in profane bitterness of spirit, been driven to wish that there were no such place as Italy, or that a heavy tax were laid on any English or American person who writes of it, will be surprised into genuine enjoyment of the picture of villa life which *Cartouche* contains, and of the central figure of that life, Bice Capponi. The hero and name-giver of the book is a black poodle, and a very pleasing black poodle too. There is also a villain, a lovers' quarrel, a death-bed—it is very odd how fond lady novelists are of death-beds—and several other moving incidents, besides a Tiber-flood, and a catastrophe caused thereby. As all this is contained within two very moderate-sized volumes, it cannot be said that the author of *Cartouche* is niggardly of her material. To some, however, if not to most of her readers, the pleasant fashion in which she writes will be of even more attraction than the interest of the things that she chooses to write about.

Mrs. Cardigan? is one of the books on which a reviewer would fain moralise a little. Its author is a writer who has an undoubted knack—partly natural and partly acquired by long practice—of telling a story. There are few of Mrs. Pender Cudlip's books which are not interesting in parts, though there is hardly one of them perhaps that is interesting as a whole. The explanation of this is an old one: the picture would have been better if the painter had taken more pains. The two things in which Mrs. Cudlip is most wanting are taste and care—that is to say, two different forms of patient labour. A little more study of the language and manners of English society would prevent her from exorcising us by calling an actress a "brilliant histrionic," or perpetrating such an absurdity as "*la belle sex*," or making a fascinating lady at one of her earliest interviews with her lover talk about his sister "wiring to him." A little more pains spent on the book itself would have saved her from the unexplained roughnesses, the glaring contrasts of character, the anachronisms and the hackneyed incidents which deform *Mrs. Cardigan?* The whole interest of the book being centred in its story, we shall say nothing about that. It is told in the present tense, which is of itself a serious drawback to its enjoyment. But it has this point of individuality, that the second volume is by far the most interesting of the three.

We have so recently dealt with M. Cherbuliez's *L'Idée de Jean Téterol* in the original (ACADEMY, October 19, 1878) that there is less need to dwell on its English representative, *The Wish of His Life*. The version is faithfully—indeed, almost too faithfully—done, and, as Mr. Carlyle once said, by the

hand rather than the head. No attempt has been made to divest the text of its Gallicisms, and the result is not quite pleasant to persons who like the full flavour of their mother tongue. But for less critical folk, who read merely for the story, *The Wish of His Life* will do well enough.

Chaplain Tuttle's *Border Tales* is a book of too little pretentiousness to deserve that its literary shortcomings, which are somewhat numerous, should be severely treated. It is a miscellaneous work enough. First we have some notes of a journey West before the days of the Pacific Railway—notes written with some of the simplicity of early travellers, and much the best part of the book. Then comes a very feeble "Romance of the Forest," with two or three occasional articles on Paul Jones, Davy Crockett, &c. The oddest thing in the volume is the author's or printer's extraordinary fancy for small capitals. As thus:—

"The proprietor of the hotel had

A VERY HANDSOME SETTER

that knew as much as some men I have seen."

Why the very handsome setter should be thus typographically dignified we have not the least idea. The only solution of the problem possible seems to be Grandgousier's—that it so pleased Providence and the Rev. Mr. Tuttle.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The Globe Encyclopædia of Universal Information. Edited by Dr. John M. Ross. Vol. V. Pass—Shel. (Edinburgh: Thomas C. Jack.) The successive volumes of the *Globe Encyclopædia* continue to fulfil the promise of the editor, both in the character of their contents and their punctuality of issue. The concluding volume will appear next spring; and thus in the brief space of three years a new work of reference will have been added to our shelves of a value at least equal to that of the original "Chambers." We have tested the present volume by looking up a considerable number of minor headings, and also by reading carefully such representative articles as "Russia" and "Shakespeare." The chief characteristic of the work is accuracy of statement, spread over a wide field of knowledge. The leading facts and dates bearing upon the subject-matter are concisely recorded, and then the reader is referred to the authorities by a copious bibliography. To carry out such a design something more is wanted than the mere industry of the compiler. Even in the mechanical reproduction of the results of other men's labour, ignorance will quickly betray itself. In the case of the present work the process of intelligent condensation could only have been performed by persons themselves abreast of the current of advancing knowledge.

The Magazine of American History. (New York: A. S. Barnes and Co.) A monthly issue of eighty handsome quarto pages, with several equally pleasant illustrations. This magazine, judging from the current number before us, is of a higher order than similar publications we have been accustomed to receive from the United States. The articles are carefully written, and mostly of general as well as local interest. One or two in the present number, especially the one treating of the "Globe of Ulpian," may be profitably consulted by geographers and historians of every country. A secondary portion of every number is devoted to Notes and Queries, and forms not the least instructive and useful portion of the work. The editor, Mr. John Austin Stevens, is not unknown to literary and historical students; and his

own article on the "Birth of the State of New York" is worthy of a careful perusal. The magazine now enters on its third year of publication, and ought to find many English purchasers.

Covert-side Sketches: or, Thoughts on Hunting suggested by many Days in many Countries, with Fox, Deer, and Hare. By J. Nevill Fitt. (Sampson Low and Co.) This is really a capital book, written by a thorough sportsman, without pretence of any kind, and one that should be heartily welcomed by all brother sportsmen. The author is well acquainted with the literature and history of his subject from Xenophon downwards, and imbued with the true spirit of a practical huntsman, the love of horse and hound. Concerning the former he does not go much into particulars, but he is an enthusiast as regards the hound and every form of chase. Fox-hunting and a description of the most celebrated kennels of fox-hounds form the staple of the volume, but there is an excellent account of wild-stag hunting, which should satisfy every votary of the sport on Exmoor. A description of a run with the Bex Hill Harriers is perhaps the best thing in the book, and will be read with pleasure by everyone who takes an interest in the wonderful instinct of the hound hunting by scent, the quality a display of which is the one essential required to constitute true sport.

Waterton's Wanderings in South America. Edited by the Rev. J. G. Wood. (Macmillan.) Few sketches of tropical life have greater charms than Waterton's well-known "Wanderings in South America," and few better deserve the care of a competent editor. For, with characteristic eccentricity, Waterton rejected all scientific names, and his *Maravinaroos*, *Karabimitis*, and *Cuanacouchis* are hopeless puzzles to most European readers. An edition of the *Wanderings* which would correctly identify the animals and plants described has long been a crying want in the literature of neotropical biology, and such an edition the Rev. J. G. Wood professes now to give us. The handsome volume which Messrs. Macmillan publish begins with a pleasantly-written sketch of Waterton's life, and of the often-described wonders of Walton Hall. Then comes the text of the *Wanderings*, followed by an "Explanatory Index." The former, Mr. Wood modestly remarks, "constitute the central brilliant of a ring, round which are arranged jewels of an inferior value, so as to set off the beauty of the original gem." Unfortunately, Mr. Wood's jewels are of very "inferior value" indeed, and the genuineness of many of them is more than doubtful. He tells us that he believes that "there is not a single living creature or tree mentioned by Waterton regarding which more or less information is not to be found in this Index." To test this we took twenty birds at random, each of which might be easily recognised by a naturalist familiar with neotropical ornithology: on looking them up we found that only nine were identified with known species. As to Mr. Wood's accuracy a very few examples will suffice. He informs us that the acouri (*Dasyprocta*) and the labba (*Coelogenys*) are "Cavies" (*Caviidae*); that the European chattering or waxwing (*Amphispiza*) is a "manakin" and belongs to the group of *Pipirinae*; that the South American pelican is identical with the European *Pelecanus onocrotalus*; that the Guianan spoonbill is *Platalea leucorodea*; that the sunbird (*Helias*) is a kind of heron; and that the bat which sucks the blood of sleepers is *Vampirus spectrum*. To such "jewels" he has added long extracts from the works of Mr. Barrington Brown and the late Charles Kingsley, adorning the whole with some of the most remarkable "original sketches" of birds that we ever remember to have seen.

DR. McDONNELL's sketch of *The Ulster Civil War of 1641* (Gill and Son) hardly claims to rank as serious history. He tells us in the beginning that he is in his eighty-third year, and we may be

well content to admire the buoyancy with which he breasts the waves of Mr. Froude's eloquence, though he commits what is the unpardonable sin in the eyes of modern historians, by quoting writers of the present day alongside of contemporary authorities. As he found out when he had nearly got through his attack on Mr. Froude, he has been preceded by Mr. Lecky; and Mr. Lecky is at present so completely master of the field that Dr. McDonnell is simply thrusting at an open door. Dr. McDonnell then passes on to tell the history of the great deeds of the Irish Brigade which followed Montrose, and has done good service by disentangling its merits from those of the Highlanders, with whom alone Montrose's name is popularly connected.

An Essay on Free Trade. By Richard Hawley. (New York: G. P. Putnam's Sons.) This essay forms No. X. in the series entitled "Economic Monographs," announced as "Essays by representative writers on subjects connected with trade, finance, and political economy." The mottoes on the title-page from Patrick Henry and Macaulay denote its character. It is a strong argument for the freedom of trade, based principally on a number of authorities, both American and English, though partly also on statistical facts and a comparison of the actual fruits of protection and free trade in both the United States and Great Britain. Mr. Hawley's pages teem with quotations. The effectiveness of such an appeal to authority depends on the state of the national mind. In France an *argumentum ad verecundiam* of this kind would have small weight. A single epigram would probably do more there than a long string of quotations from authorities, however respectable. Against the form in which Mr. Hawley cites three great English authorities we venture to protest. "Lord John Russell, Sir Robert Peel, and W. E. Gladstone were," he says, "a unit in opposition to Protection." Why not say they were one, which is idiomatic, instead of "a unit," which is an innovation, and in the ordinary use of the words would not at all convey Mr. Hawley's meaning?

Die Mathematische Methode in der National-ökonomie. Von Dr. B. Weisz. (Budapest.) We recommend the study of this excellent essay to those economists who, like Mr. Jevons, conceive that mathematical methods can be usefully applied to economic investigation.

THE first number of *Lives of the Cardinals*, by Patrick Justin O'Byrne (Ladelle and Co.), deserves great praise for the goodness of the paper, printing, and portraits with which it is adorned. It contains, besides Pope Leo XIII., Cardinals Cullen and Franchi, who are both of them noteworthy men whose lives and labours deserve a record. Mr. O'Byrne writes, of course, with the extremest Ultramontane zeal, and with considerable spirit; if only he would occasionally be content to call a spade a spade, and if his heart did not warm so easily at accounts of processions, we should be able to read him with greater comfort.

NOTES AND NEWS.

MESSRS. MACMILLAN and Co. have in preparation a work of very considerable importance in view of the late news from South Africa. This is an account by General Sir Arthur Cunynghame, who held the post of commander-in-chief and lieutenant-governor in South Africa from 1874 till 1878, of his travels through and experiences in that country. It was under his command that the Diamond Fields expedition was undertaken, and he directed the active operations in the field against the Gaiikas and Galekas, until he was relieved by Lord Chelmsford. Much light will be thrown in this work upon our position in the Transvaal, upon our relations with the Zulus and other South African tribes, and upon colonial and imperial politics as bearing upon the present war.

The book may be expected to appear in the course of the spring.

MESSRS. C. KEGAN PAUL and Co. are about to publish a collected edition of the poetical works of Robert Stephen Hawker, late vicar of Morwenstow. The volume will be prefaced by a short memoir, and will comprise a selection from his various published works, together with a number of pieces which will be new to the public; and will have for its frontispiece an engraved portrait from a photograph taken in 1864.

MESSRS. GRIFFITH and FARRAN have in the press a volume by Mr. FRANCIS H. GRUNDY, entitled, *Pictures of the Past: Memories of Men I have met and Sights I have seen*. Born with the birth of railways and articulated into the school of the Stephensons, the author has followed his profession in most parts of the world. His book will contain an original account of George Stephenson's home life; of the early days of the railway system and of the railway mania; of the construction of railways in Yorkshire; and of the writer's acquaintance with the Brontë family. Mr. Grundy was an intimate friend of Patrick Brontë, and interesting letters from the latter will be found in the book, the author of which, in relating the facts of his life and death, desires to defend Mr. Brontë's memory from what he considers the too severe criticisms of Mrs. Gaskell. The work will also contain personal recollections of Leigh Hunt and his family, George Henry Lewes, George Parker Bidder, and many other celebrities; and will likewise give descriptions of very varied experiences in Australia.

WE understand that the first issue of Messrs. Macmillan and Co.'s just-published translation of Dr. Busch's *Bismarck und seine Leute* was exhausted before publication; but a second edition is in the press and will appear at the beginning of next week.

MESSRS. C. KEGAN PAUL and Co. are preparing a new edition, in one volume, of the *Poems of Rural Life in the Dorset Dialect*, by the Rev. W. Barnes. The book will contain the whole of the three series which were originally published separately, and of which two have been out of print for some time.

A NEW work on Greek and Roman sculpture, forming a popular introduction to the history of plastic art in ancient Rome and Greece, and designed to promote the knowledge and appreciation of the remains of ancient art, is preparing for publication from the pen of Mr. Walter Capland Perry, to form one volume, octavo, with numerous illustrations. This work is designed to facilitate the study of a very important element in the civilisation of Ancient Greece, and to promote the knowledge and appreciation of the remains of ancient art. The author has undertaken this task in close connexion with his well-known scheme for the formation of a museum of casts from the antique, which Lord Beaconsfield, in the House of Lords, promised to take into favourable consideration during the present recess. The truest and fullest illustration of the forthcoming history will lie in the future gallery, the lack of which will in the meantime be supplied in the volume by numerous woodcuts.

MR. ANTHONY TROLLOPE is to write on *Thackeray*, and Mr. Leonard H. Courtney, M.P., on *Adam Smith*, in Messrs. Macmillan and Co.'s series of "English Men of Letters," edited by Mr. John Morley.

M. PH. BURTY has received from the Ministry of the Interior the cross of a Knight of the Legion of Honour, on the ground of his numerous contributions to art criticism, and his edition of the Letters of Eugène Delacroix. M. Burty is, we believe, the first Republican critic who has received this distinction under the Republican régime.

THE Greek Chamber of Deputies has charged Dr. Sp. Lambros with a mission to the monas-

teries on Mount Athos, for a thorough investigation of the manuscripts and collection of bulls and charters. Dr. Sp. Lambros, who has already ransacked the more important libraries of Europe in his search for materials bearing on the mediæval Greek romances, is most happily suited for his work.

PROF. GASTON PARIS intends to edit the Anglo-Norman original of an Early English romance of *Sir Bevis of Hamtore*. His paper on the different versions of the French romance of *Fierabras*—which will include those of our English *Sir Ferumbras*—will, on its completion, appear in the *Romania*.

MR. ROWLAND HILL, of Bedford, editor of one of the local papers, and a well-known reader in his town, will give an evening reading from eight to ten on Wednesday, February 5, at the Grosvenor Hall, in Buckingham Palace Road. His selections will be from Præd, Dickens, Ascott Hope, Poe, Longfellow, Shakspere, &c.

A TRANSLATION of Chaucer's *Knight's Tale* into Persian has been made by an English gentleman and an Afghan of Persian descent. It has involved a very great amount of literary labour, and the question now is, who is to publish it?

MESSRS. GRIFFITH AND FARRAN are preparing for early publication a work entitled *The Churchman's Daily Remembrancer: Poetical Selections for the Christian Year, with the Calendar and Table of Lessons of the English Church, for the Use of the Clergy and Laity*.

MESSRS. MARCUS WARD AND CO. have arranged for the following volumes of their "New Plutarch," edited by the Rev. W. J. Brodribb and Mr. W. Besant:—*Coligny and the Failure of the French Reformation*, by W. Besant; *Judas Macabæus and the Revival of the Jewish Nationality*, by Lieut. C. R. Conder; *Victor Emmanuel, and the Attainment of Italian Unity*, by E. Dicey; *Abraham Lincoln, and the Abolition of Slavery*, by C. G. Leland; *Joan of Arc, and the Expulsion of the English from France*, by Janet Tuckey; *Alexander the Great and his Age*, by the Rev. W. J. Brodribb; *The Caliph Haroun al Raschid, and Saracen Civilisation*, by Prof. E. H. Palmer; *Richelieu and his Court*, by W. H. Pollock; *Hannibal and Carthaginian Civilisation*, by Samuel Lee; *Harold Fair-Hair and the Scandinavians*, by Erik Magnússon; *Charlemagne and his Time*, by Prof. Beesley; *Gustavus Adolphus*, by R. Garnett; and *Richard Whittington*, by James Rice.

MR. MORFILL will probably have an article on Mickiewicz and other Polish poets in the April number of the *Westminster Review*.

MESSRS. T. KERSLAKE AND CO., of Bristol, will publish in a few days Mr. Goschen's Address on Education to the Students and Friends of Bristol University College.

A FRENCH translation of the popular *Lehrbuch der allgemeinen Schweizergeschichte* by Dr. Dändliker, of Zürich, is announced to appear in Paris. The translation is from the pen of M^{me}. Jules Favre, and M. Jules Favre will contribute an Introduction. The publishers are Messrs. Germer Baillières et Cie.

MESSRS. GRIFFITH AND FARRAN have in the press a new novel in one volume by Miss Laura M. Lane, author of *Gentleman Verschoyle*, *A Girl's Story*, &c., to be entitled *My Sister's Keeper*.

MR. H. BADEN PRITCHARD's new novel, *Old Charlton*, will be published in a few days by Messrs. Sampson Low and Co.

MESSRS. HARDWICKE AND BOGUE have in the press *Schools for Girls and Colleges for Women; a Handbook of Female Education, chiefly designed for the Use of Persons of the Upper Middle Class*, by Charles Eyre Pascoe.

THE last publications of the Librairie des Bibliophiles include the third volume of MM. A. de Montaignon and G. Raynaud's *Recueil des Fabliaux*.

M. A. Quantin has just added to his "Collection des petits Conteurs du XVIII^e Siècle" the *Facéties du comte de Caylus*, edited by M. O. Uzanne.

A MOVEMENT has arisen among our Transatlantic cousins for introducing uniformity in our use of the abbreviations which are used to indicate Christian names. The suggestion is that a letter followed by a period shall as now indicate an unknown name, but, if followed by a colon, shall be used for a previously determined name. Thus "G. H. Smith" might mean Gustavus Harold Smith, or Gregory Hardicanute Smith; but G: H: Smith would mean only George Henry Smith. A first list of these proposed abbreviations has been drawn up by Mr. C. A. Cutter, and is as follows:—A: = Augustus; B: = Benjamin; C: = Charles; D: = David; E: = Edward; F: = Frederick; G: = George; H: = Henry; I: = Isaac; J: = John; K: = Karl; L: = Louis; M: = Mark; N: = Nicholas; O: = Otto; P: = Peter; R: = Richard; S: = Samuel; T: = Thomas; W: = William. These are already used by the *American Publishers' Weekly* and the *Library Journal*, and card lists of them are issued by the American Library Association.

MESSRS. GRIFFITH AND FARRAN have in the press new editions of *Always Happy; Brave Nelly* (by Mrs. Wm. Gellie, who has written many successful stories for girls under the initials M. E. B.); *A Word to the Wise: Hints on Current Improperities in Writing and Speaking*; and *The Girl's Own Toymaker*, by A. and E. Landells.

WE hear with pleasure that in the English Paper in the Matriculation Examination of the University of London—the first that has been thrown open to women—a woman is first, and every woman-candidate well up in the list. Such answers as that "Potatoes were introduced into England by Julius Caesar at the Conquest in 1066" are due to the male portion of the examinees.

DR. J. J. JUSSERAND, the Vice-Consul of France in London, and the author of an excellent little book on the early drama in England, is at work on a treatise on Chaucer as the representative of literature in England in the fourteenth century. He is making his preliminary studies at first hand in the Manuscript Room of the British Museum, and at the Record Office—where Prof. Kovalefsky, of Moscow, lately gleaned many fresh and curious details about our peasant rebellion under Wat Tyler—and cannot fail to enlarge our knowledge of the period and the poet. Possibly some part of the work may be englightened for the Chaucer Society.

THE title of Prof. ten Brink's treatise noticed last week (p. 79, col. 3) is *Dauer und Klang*, not *Klang und Dauer*.

THE New York *Nation* of the 16th ult. contains a summary of an important volume by Henry P. Johnston on *The Campaign of 1776*, just published by the Long Island Historical Society. Mr. Johnston acquits the British and Hessians of excessive cruelty at the Battle of Long Island; and the inedited documents which he has found give his work the character of a "last word" on this campaign.

The History of the Israelites and Judæans, Philosophical and Critical, is the title of a new work which will be published in a few days by Messrs. Trübner and Co. The author has applied the recent discoveries in the East to elucidate several disputed points in ancient history and chronology.

WE understand that books can be borrowed by students from Dr. Williams's Library on the presentation of a proper introduction to the Librarian. The library contains works on theology, ancient religions, Biblical criticism and history, &c., by Lassen, Spiegel, Lotze, Renan, Ewald, Reuss, and the leading English and American authors on these subjects.

THE first volume of the Political Correspondence of Frederick the Great was issued on the 24th inst., the anniversary of the monarch's birthday.

ADOLF STRODTMANN has translated into German a volume of Danish fairy-tales collected by Svend Grundtwig. These stories, gathered from hitherto unpublished sources, are of great value to comparative mythologists.

THE Munich Theatre will shortly bring out a new translation of *Macbeth*, by Prof. Messmer.

THERE has just appeared in Warsaw the first number of a new philological journal, entitled the *Russki Philologicheski Vjestnik*, under the editorship of M. A. Kolosof. A peculiarity of this new publication is apparent in the spelling of the title and the printed contents, the mute Russian letter "er" being constantly omitted. The editor devotes some pages to proving the redundancy of this particular alphabetic symbol, supporting his thesis by citations in the same sense from eminent linguistic authorities, including Humboldt, Grot, and Böthlingk. The contents of the number are varied. A special feature is the review department, usually defective in Russian periodical literature, but which here includes eighteen separate notices of the more important works which have lately appeared on philological subjects.

THE January *Statement* of the Palestine Exploration Fund contains an interesting paper on "The Present Condition of Palestine," reprinted from the *Jewish Chronicle*, urging the utilisation of native labour in the future agricultural enterprises of European capitalists in Palestine, and pointing out the certainty of a large return for even a moderate investment of capital (compare an article on "The Haven of Carmel" in *Fraser's Magazine* for this month); and some notes on the "Clans, Warfare, Religion, and Laws of the Fellahheen of Palestine," by Mrs. Finn, which will be of value to the future compiler of "Manners and Customs of Modern Palestine." Mr. Birch proposes to identify Zoar (Segor in the LXX) with Tell esh Shâghur, situated at the point where Wady Hesbân opens into the plain. Consul Wetzstein's excursus on the site of Zoar seems to have escaped the notice of the writer (comp. ACADEMY, September 15, 1872, p. 350).

OBITUARY.

THE Very Rev. Hugh McNeile, for many years the most conspicuous leader of the Evangelical section of the Church of England, died at Bournemouth on the 28th ult., after a long illness. He was born at Ballycastle, Antrim, in 1793. He graduated at Trinity College, Dublin, in 1815; and after passing a short time in the study of the law was ordained as a clergyman of the Irish Church. Early in life he married a daughter of Dr. Magee, Archbishop of Dublin, having previously been tutor to some members of the Archbishop's family. In 1822 he was appointed by the well-known Mr. Henry Drummond to the rectory of Albury, in Surrey; but the *perfidium ingenium* of the Evangelical rector soon caused differences to arise between him and his Irvingite patron, and in 1834 Dr. McNeile resigned the charge of the parish for an important church in Liverpool. A popular preacher, possessed of a powerful voice and extraordinary powers of declamation, he attracted large congregations both in London and Liverpool. In 1845 he was made an Honorary Canon of Chester, and in 1860 he was raised to a higher dignity, being nominated a Canon Residentiary of the same cathedral. He was appointed to the deanery of Ripon in 1868, but resigned that preferment in 1876, in consequence of ill-health. The late Dean published many volumes of lectures and sermons, and a large number of controversial pamphlets on ecclesiastical politics.

OUR obituary column last week contained the

names of an old schoolfellow of Lord Byron and of a relative of the poetic clergyman who encouraged the publication of the first cantos of *Childe Harold*. This week we have to record the death at an early age of the grandson of the young lady, Mary Chaworth, the heiress of Annesley Hall, whom Lord Byron passionately desired to make his wife. George Chaworth Musters, a retired Commander of the Royal Navy, was born in 1840, being the second son of Mr. John George Musters. A man of undaunted courage and of rare tact in dealing with Indians, his love of adventure induced him to explore the almost unknown regions of South America. When at the Falkland Islands, in April 1869, with the intention of making his way to Buenos Ayres, he suddenly resolved on executing his long-cherished plan of investigating the interior of Patagonia. His volume *At Home with the Patagonians* (1871) contains an accurate and interesting narrative of a year's adventures in that "untrodden ground." Bolivia next attracted his attention, and his travels in that country enabled him to collect materials for a volume which would have rivalled in value his account of life with the Patagonians. Quite recently he was appointed Consul at Mozambique, and was ardently looking forward to a long career of usefulness when he was suddenly cut off in London on the 25th ultimo.

WE must not pass over in silence the premature death of M. l'abbé Victor Ancessi, which took place on December 12 last, at the early age of thirty-four years. Born in the diocese of Rodey, he studied Hebrew and Syriac in the seminary of St. Sulpice, under M. le Hir. He passed several years at Cairo, and while there acquired a good knowledge of Old Egyptian. The fruit of this knowledge appeared in a series of *brochures* on comparative Semitic Grammar as illustrated by the language of the hieroglyphics, the first of which (*L'Égypte et le thème N, dans les langues de Sem et de Cham*) was reviewed some years ago in the ACADEMY. His last work, *Job et l'Égypte, le Rédempteur et la vie future dans les civilisations primitives* (1876), will be fresh in the minds of our readers. Two other works, *L'Égypte et Moïse* (1876), and an *Atlas géographique et archéologique pour l'étude de l'Ancien et du Nouveau Testament* (1876), had been published previously. M. Ancessi was endowed with a fine memory, an eager love of learning, and an indefatigable power of work. He has left two unfinished works behind him—a Commentary on the book of Job, and a Life of Christ.

FRANÇOIS MANDRIN, who was so welcome a guest at all public festivals in Lausanne on account of his wonderfully rich repertory of the old Vaudois folk-songs, died in that city on January 18, in his seventy-fourth year.

NOTES OF TRAVEL.

HERR ALBERT HEIM, Professor of Geology at the Zürich Polytechnicum, is about to publish a series of ideal models illustrating striking physical features, and intended for the use of schools. The heights will not be exaggerated, and the models, cast in plaster of Paris, will be carefully painted with oil-colours. The models now nearly ready for publication are a glacier (scale 1 : 18,000), a volcanic island, a mountain torrent, and a littoral region with dunes.

In 1862 M. Danilevsky found *Cardium edule* and *Dreissena polymorpha* in the sands of the great Liman of the Manych, whence he concluded that the Sea of Azof formerly covered the whole of the depression known as Manych. M. Moeller has since explored the same region, and a notice of his work appears in the last number of the *Izvestiya* of the Russian Geographical Society. He found that the Caspian sedimentary formations not only extend to the Liman of the Manych (long. 43° 20' E.), as supposed by Barbot

de Marny, but much further to the west, and all doubt of the Sea of Azof having been formerly connected with the Caspian appears thus to have been removed.

M. GRIGORIEF's observations on the temperature of the White Sea and of that portion of the Arctic Ocean extending from the Kola peninsula to Novaya Zemlya, called "Murmansk Sea" by the Russians, have been published. The expedition took place in 1876, and the observations were made with trustworthy instruments. No branch of the Gulf Stream extends into the White Sea, and the high temperatures observed there by Middendorf are said to be due to local causes. A polar current penetrates the White Sea, and flows along the southern coast of the Kola peninsula. An outflowing current takes its course from the Dvina mouth along the eastern shore of the sea. At a depth of over 116 fathoms the temperature of the water never rises above freezing-point.

THE German African traveller, J. M. Hildebrandt, is about to proceed to Madagascar to study the rich and hitherto little-known ornithology of that island.

CORA's *Cosmos*, in addition to a Report on Nordenskiöld's Expedition (with map), contains a long list of heights in the Venetian Alps, determined in 1877 by Signor G. Marinelli.

THE November *Bulletin* of the French Geographical Society, which has just reached us, opens with an interesting account by Dr. Jules Crevaux of his journey in French Guiana in 1877, during which he ascended the River Maroni to the foot of the Tumuc Humac mountains, and after traversing them from north to south he descended the River Apauani to its junction with the Yary, one of the lower tributaries of the Amazon. As the River Yary was entirely unknown, except at its mouth, he followed it to its source before descending to the Amazon. Dr. Crevaux states that his journey lasted 142 days, of which half were spent on the Maroni, and that very nearly half the distance traversed had been previously wholly unexplored. Dr. Crevaux furnishes some interesting information respecting the different kinds of trees found in the Guianas, and he concludes with notes on the geology of the Maroni, the Tumuc Humac chain, and the Yary. His paper is illustrated with a map of French Guiana and the course of the River Yary, and a chart, on a somewhat large scale, of the courses of the Yary, Apauani, and Couraapi. The same number of the *Bulletin* contains a critical Report by M. Gabriel Gravier, on M. Paul Gaffarel's *Histoire du Brésil Français au XVI^e Siècle*.

CAPTAIN H. W. HOWGATE, U.S.A., has just issued a volume, entitled *Polar Colonisation*, in which are embodied his memorial to Congress and communications on the subject from scientific and commercial associations; and in an Appendix are given some interesting observations and hints on Arctic exploration by Lieut. Julius Payer and Dr. John Rae. The volume, in fact, contains all the papers bearing on his scheme for forming a polar colony in Discovery Bay, which has fallen through for the present owing to the refusal of Congress to vote the necessary funds; it is illustrated by a map and two photographs.

WE regret to learn that Mr. Leicester Edwards, R.N., Assistant Colonial Secretary of Sierra Leone, has recently died from illness contracted during his late explorations in the interior. He was engaged for some time last autumn on the Upper Boom River, and he also extended his investigations to the Kittam and Upper Kittam Rivers. This part of his work was performed in a steam launch, and he afterwards went by land through the Gallinas and other neighbouring districts.

THE new number of the Antwerp Geographical Society's *Bulletin* contains a paper of some interest by M. Léon Couturat, entitled "La Région Aralo-Caspienne."

THE Russian Entomological Society proposes sending, in the course of the present year, a second expedition to the Caucasus. It will occupy itself chiefly with research in those districts which were overlooked by the expedition of 1876. The society contemplates also a revision of its rules, now become somewhat antiquated, with the view of increasing its membership, and enlarging its sphere of action.

MAGAZINES AND REVIEWS.

IN the *Edinburgh* the article on "The Discoveries at Olympia" is so full of knowledge and so masterly in treatment that it may be safely attributed to the hand of our chief living archaeologist. Beginning with a short sketch of the history of the Olympian festival, and of the shrines and offerings which commemorated the victors, the writer proceeds to repeat Pausanias' description of Olympia during the second century A.D., and then, after the briefest outline of its history during succeeding centuries, he passes to modern schemes for exploring the treasures hidden beneath the earth, from the time when Winckelmann first conceived the idea to the consummation in our own day. What first led the German Government to think of undertaking the exploration was, according to this writer, the "remarkable lecture" published by Prof. Ernst Curtius in 1853. The convention between the Greek and German Governments was, however, only signed in 1875; and it is since that date that all the striking discoveries of Messrs. Hirschfeld and Böttcher and their staff have been made. It is not necessary for us to follow the outline which the article gives of these discoveries, a story which is now in the main so well known, and much of which has been told in our columns. The great merit of the paper is, indeed, a feature that cannot be reproduced in any abridgment—namely, the exceedingly minute accounts which it gives of the various statues, &c., that have been found, and the critical opinions with which these accounts are interspersed. Such are the elaborate descriptions of the groups of which fragments have been discovered near the temple of Zeus—viz. the group of Pelops and Oinomaos, and the group of the Centaurs and the Lapithæ. The writer's remarks on the disappointing nature of these groups, attributed as they are by Pausanias to Paeonios and Alkamenes, are most interesting. He admits the inferiority of the work; and to account for it he adopts a theory less elaborate and less questionable than that of Prof. Brunn. That distinguished archaeologist supposes that both these sculptors worked at Olympia before they had really become great—i.e. before they had transformed their rugged and provincial style under the influence of Pheidias. The *Edinburgh* writer supposes, with far more reason apparently, that the groups are not by Paeonios and Alkamenes at all, but by a band of local sculptors working from their designs. Other points to be noticed in this most valuable article are the remarks made on the mutilated figure of Hermes nursing the infant Dionysos, unquestionably by Praxiteles, and, therefore, even in its imperfect state, giving us a new standard by which to judge many other extant works attributed to him or his school; and the concluding pages on the inscriptions, especially on the important one relating to that dispute between the Messenians and Lacedæmonians of which Tacitus describes the final stage. The article concludes with a vigorous appeal to the English Government to set to work at once on the systematic exploration of Cyprus, "an island which, though as yet only cursorily examined, has proved so rich in antiquities that the museum of New York has already been created out of its spoils." Another article of considerable merit is that on "Campagna and Modern Italian Thought," suggested partly by the publication of Mr. Symonds' volume of translations, and partly by a recent Italian

work on Campanella and others by Prof. Turbiglio, of Rome. It is a perplexing paper, not easy to characterise: not without much learning and force, but marred, it seems to us, by a want of sympathy with the modern Italian literary movement, and by the obtrusive orthodoxy of the conclusion. But such sentences as the following are just, and have an application to other writers of the sixteenth and seventeenth centuries as well as to the Calabrian philosopher:—

"In Campanella may be said to have closed the transition period of philosophy, with its dazzling aspirations, its errors, its inconsequence, its headlong audacity. Modern science was already provided with its *vade mecum* in the *Novum Organum*, and modern thought had already assumed a consistent shape in the *Discours de la Méthode*. Descartes' momentous little treatise was printed at Leyden almost simultaneously with the appearance at Paris of the new and elaborate edition of Campanella's writings, to the preparation of which he devoted the last years of his life. It would have been difficult for him to believe that his labours, represented by so many stately folios, were annulled by the publication of one insignificant quarto. But a voluminous code may be repealed in a single sentence. And Campanella's works were well-nigh obsolete before they saw the light."

And yet, as the author easily shows, the life and opinions of this strange, unhappy, wayward man of genius, part poet, part man of science, part charlatan, who beguiled the twenty-six years of his imprisonment in the dungeons of Naples with the "sublime absurdities" of his philosophical dreams and the more real sublimities of poetry, are a subject not without interest for the modern world. The Review contains also another Italian article on "The True Tale of the Cenci," an account of Signor Bertolotti's recently published book (*Francesco Cenci e la sua famiglia*), reviewed in the ACADEMY of May 18, 1878.

Mind enters on the fourth year of its existence with no symptoms of decreased vitality. The number opens with a vigorous discussion of the question "Are we Automata?" by Dr. W. James, of Harvard, a writer whose contributions to the *Speculative* we have before now noticed for our readers. The drift of Dr. James's paper is to maintain the "efficacy" of consciousness against the attempt to reduce it to the position of a mere collateral product of our nervous processes. This he does by reference to teleological principles. Finding, in fact, the direct evidence of feeling ruled out of court, the writer appeals to "circumstantial evidence" to decide the question. The unaided brain—this briefly is his argument—is random and capricious in its action; consciousness improves this action by its *selective* and *accentuating* power; therefore, it is a real factor in our existence. The proof of these positions cannot be given here, but we may note, at least, the felicity with which Dr. James sets forth the manner in which consciousness selects its materials at once in sensation, experience, reasoning and action. The paper is altogether ingenious and well-reasoned, and gives a brighter picture of the state of philosophy in America than does Mr. Stanley Hall's instructive article upon the subject. With nearly 300 non-Catholic colleges in the United States, "there are," writes Mr. Hall, "less than half-a-dozen colleges or universities where metaphysical thought is entirely freed from reference to theological formulae." American philosophy, in fact, we are given to understand, lives chiefly outside educational establishments—among the Hegelians whom Mr. Harris has gathered round him at St. Louis, or the followers of Herbert Spencer in the *Popular Scientific Monthly*. Hartmann, we believe, is not without his admirers in America: but it is, as we have already mentioned, to a German-Swiss lady, Frau Olga Plumacher, that we are indebted for a lively article on "Pessimism." Frau Plumacher writes with considerable vigour; and there is a distinct pleasure in listening to "a voice out of the pessimistic camp" raised in defence of the Philosophy of the Unconscious. The pleasure, perhaps, will not extend itself to Mr. Sully,

who is the chief butt of the writer; but if it lead him to probe the question of the worth of life somewhat deeper, nothing but good will be the result. After the hard hits of Frau Plumacher, it is a relief to turn to Mr. Pollock's interesting and scholarly study of Marcus Aurelius and the Stoic Philosophy. But our pleasure is disturbed when we are told that there seems to be no necessary connexion between metaphysics and morals, because, forsooth, stoicism presents a lofty morality associated with materialism and determinism. Surely Mr. Pollock would not have us hold that determinism excludes free-will, though it is true it would do so if, like him, we identified free-will with "causeless volitions." To reason, again, that ethics does not involve idealism because it can get on without it is to fall into the same fallacy as that into which Mr. Balfour, as we pointed out at the time, fell in criticising transcendentalism—about which Prof. Caird has a telling reply to Mr. Balfour in the "Notes and Discussions" of the present number. These "Notes" are not otherwise remarkable; and the "Critical Notices" only strike us as strangely behind date. Considering that some of our other quarterlies succeed in giving their readers tolerably complete reviews of contemporary works in *all departments* of literature within a month or two of publication, it might have been thought that an exclusively philosophical periodical would have before now reviewed with some detail both Rémusat's *History of Philosophy in England* and Renan's *Dialogues*.

In the *Journal of Mental Science*, Dr. W. Ireland concludes the essay on "Thought without Words" of which previous numbers have given us successive instalments. He allows that there must be great difficulty in carrying on a train of abstract thought without symbols, but "cannot even pretend to understand" the writers who maintain that we could have no abstract ideas without words. He refers particularly to the attestations of Aphasics, that they could observe and reason while without the power of speaking, as corroborating his opinion. Dr. Ireland has certainly not completed the subject of thought and language; but he has at least collected a number of facts which will be of value to subsequent enquirers.

THE *Journal of Speculative Philosophy* for October is marked by more than its average interest and ability. Compared with *Mind*, it strikes us by the wider scope of its articles and the closer connexion into which it brings philosophy with art and literature. Thus we have a very interesting account, by Mr. Josiah Royce, of Schiller's ethical studies, and a lengthy note upon the moral purpose of Tourguéneff. Schiller, Mr. Royce points out, was throughout his life puzzled by the opposition between the postulates of ethics and the course of nature—the ideal aspiration and the material fact. From this perplexity he never wholly freed himself; but the study of the philosophy of Kant helped him materially to solve his difficulties. The Kantian ethics, in fact, "never entirely reconciled him with nature; but they caused him to come nearer to her and learn more from her. They did not make him contented with life, but they rendered his discontent a healthy and not a morbid one." Interesting, however, as is Mr. Royce's paper, the philosophical reader will be more attracted by that in which Mr. Henry continues his discussion of Christianity and the Clearing-up (a bold translation of "Aufklärung") by suggesting "Remedies for the Present." "The one need of the present," writes Mr. Henry, "is a third principle that shall be comprehensive of subject and object;" and include the positive elements of the mediæval and the modern principle without the negative elements of either. But this reconciliation, the writer goes on to show, is not to be found in Mr. Herbert Spencer. Spencer's Absolute is, after all, as abstract being, a negative, whereas "a persistent negative is not merely a correlative, but negation

of negation or a self-related;" his "concession to religion is a mockery, and his reconciliation a betrayal with a kiss." It is, in fact, in "German philosophy" that the present age will find salvation; and the essayist closes with a glowing picture of the Gospel which the Christian teacher will, with Hegel to assist him, be prepared to offer. Yet even at St. Louis doctors sometimes differ. So, at any rate, we gather from the words with which Mr. Worthington closes a well-written sketch of the philosophy of Jacobi: "Religion and Science are thus in the final analysis, when reduced to their fundamental ideas, reconciled; they both end in inscrutable mystery. Restless, unsatisfactory Skepticism, or reverential Faith, follows."

SELECTED BOOKS.

General Literature.

- BLACK, William. Goldsmith. ("English Men of Letters.") Macmillan. 2s. 6d.
BURTON, R. The Land of Midian revisited. C. Kegan Paul & Co. 3s. 2d.
BUSCH, M. Bismarck in the Franco-German War. Authorised Translation. Macmillan. 18s.
BUTCHER, S. H., and A. LANG. The Odyssey of Homer done into English Prose. Macmillan. 10s. 6d.
HAUSSONVILLE, le vicomte d'. Etudes biographiques et littéraires. Paris: C. Lévy.
HUCHER, E. Le Saint-Graal, ou le Joseph d'Arimathe. Le Mans: Monnoyer. 22 fr. 50 c.
LOVENJOUL, Ch. de. Histoire des œuvres de H. de Balzac. Paris: C. Lévy. 7 fr. 50 c.
PRINSEP, Val. Imperial India. Chapman & Hall.
ROYER, A. Histoire du théâtre contemporain en France et à l'étranger, depuis 1800 jusqu'en 1876. Paris: Ollendorf.
THOMSON, J. Through Cyprus with the Camera, in the Autumn of 1878. Sampson Low & Co. 10s. 6d.
VIDAL, A. Les instruments à archet. Paris: Quantin.

History.

- DURUY, V. Histoire des Romains depuis les temps les plus reculés jusqu'à Dioclétien. T. 6^e et dernier. Paris: Hachette. 7 fr. 50 c.
EXCHEQUER ROLLS of Scotland. Vol. II., 1359-1379. Ed. G. Burnett. Longmans.
FARCY, C. La guerre sur le Danube (1877-1878). Paris: Quantin. 6 fr.
LOTH, J. La Cathédrale de Rouen, son histoire, sa description, depuis les origines jusqu'à nos jours. Rouen: Fleury.
MARGRY, P. Découvertes et établissements des Français dans l'ouest et dans le sud de l'Amérique septentrionale (1614-1698). Paris: Maisonneuve. 45 fr.
MATHIEU, D. L'ancien régime dans la province de Lorraine et Barrois. Paris: Hachette.
MAZARD, Ch. de. Le comte de Serre. Paris: Plon. 3 fr. 50 c.
PELZER, J. Geschichte der Union der ruthenischen Kirche mit Rom von den ältesten Zeiten bis auf die Gegenwart. 1. Bd. Wien: Mayer. 8 M.

Physical Science.

- DANCKELMAN, A. v. Die meteorologischen Beobachtungen der Gussfeld'schen Loango-Expedition. Leipzig: Froberg. 2 M.
LUDWIG, H. Morphologische Studien an Echinodermen. III. Leipzig: Engelmann. 4 M.
MITTELHENDEN aus der zoologischen Station zu Neapel. 1. Bd. 2. Hft. Leipzig: Engelmann. 5 M.
ROBIN, C. Anatomie et physiologie cellulaires. Paris: J. B. Baillière. 16 fr.
SEBOTH, J. Die Alpenpflanzen. 8. Hft. Prag: Tempky. 1 M.
SKALWEIT, H. G. W. Magnetische Beobachtungen in Memel. Königsberg: Hartung. 4 M.

Philology.

- ASBACH, J. Analecta historica et epigraphica latina. Bonn: Weber. 1 M.
REVILLOUT, E. Nouvelle chrestomathie démotique. Paris: Leroux.

CORRESPONDENCE.

THE PARENTAGE OF THE COUNTESS GUNDRADA.

Somerleaze, Wells, Somerset: January 20, 1879.

I had hoped to be able before this to make some remarks on the article by Mr. E. C. Waters, in your number of December 28, on the parentage of Gundrada, the wife of Earl William of Warren. I have been delayed in doing so by having to make some enquiries and take some opinions which I thought it well to have before I wrote anything.

Mr. Waters has certainly brought a weighty argument against the view of Gundrada's parentage which I learned from Mr. Stapleton; but he hardly does justice to the strength of the direct argument in favour of that view. In any controversy, when an objection is brought from a

wholly new quarter, it is well to see how the case stands irrespective of that objection. We can then better judge of the strength of the objection itself. In this case Mr. Waters does not attempt to show any flaw in the reasoning by which Mr. Stapleton and I after him were led to a certain view. As far as I can see, he does not deny that we were right according to our lights. Only he brings a new piece of evidence to show, as I suppose, that the documents to which we trusted were wrong from the beginning. When a controversy takes this shape, it is absolutely necessary to put forth clearly what the view to be attacked and defended is, and on what grounds it rests. But this Mr. Waters does not do. He nowhere distinctly states our case. He mixes up Mr. Stapleton's view, which I follow, with the view which, as I hold, Mr. Stapleton upset. Mr. Waters wishes to upset both alike; but he does not distinguish between the two. He does not seem to take in the force of the argument on which Mr. Stapleton's view rests. Moreover, Mr. Waters quotes me in inverted commas as saying (Norman Conquest, iii., p. 651, ed. 2) "Stapleton has convincingly proved his case." Those words are not mine. Mr. Stapleton made three propositions, of which I say—

"Of these propositions Mr. Stapleton has, I think, convincingly made out the first; the second and third I cannot accept."

It is true that Mr. Stapleton's second and third propositions have not much to do with Mr. Waters' argument; still the words which he puts in inverted commas are not my words.

The case stands thus:—

(1) Before Mr. Stapleton wrote, it was commonly believed that Gundrada was the daughter of William and Matilda.

(2) Mr. Stapleton, in opposition to this view, argued that Gundrada was the daughter of Matilda, but not the daughter of William. She was, according to Mr. Stapleton, the daughter of Matilda by a former marriage with Gerbod, Advocate of St. Bertin. This doctrine I accepted. Certain other propositions of Mr. Stapleton's I did not accept; but, as Mr. Waters does not discuss them, I need not enter on them here.

(3) Lastly, Mr. Waters argues that Gundrada was not the daughter nor the near kinswoman either of William or of Matilda.

Now what is the evidence for the second proposition, that which I accepted from Mr. Stapleton? It must be remembered that, when I stated the case in the passage referred to by Mr. Waters, I was not striving to prove that Gundrada was the daughter of Matilda, which nobody had then doubted, but to prove that, being the daughter of Matilda, she was the daughter, not of William but of Gerbod. Mr. Waters quotes two of the three documents on which the argument mainly turns. In the principal one Earl William, the husband of Gundrada, speaks of "dominus meus Willelmus rex . . . et domina mea Matildis regina, mater uxoris meae." This, we thought, was decisive. No man would speak in this way unless his wife was the daughter of the queen but not the daughter of the king. This charter, we thought, distinctly proved that Gundrada was Matilda's daughter, and as distinctly that she was not William's daughter. A man who had married the king's daughter would surely speak of the king as his wife's father, not merely of the queen as his wife's mother. And we held that this was not set aside by another charter in which King William calls Gundrada "filia mea." For the reading was doubtful, and we held that, if it were genuine, it was much less wonderful that King William should call his step-daughter his daughter than that Earl William should carefully leave out the fact that the king was his wife's father. We have also another document, which I quote in page 652—I should not have called it a charter, as it is a list of benefactors—which speaks of the queen as Gundrada's mother and of King Henry as her brother. We have also (p. 653) two

passages of Orderic, which imply that Gundrada had a brother Gerbod, and that neither Gerbod nor Gundrada was William's child.

This was our evidence, evidence mainly negative, intended to prove the only point which was then in debate, namely that Gundrada was not William's daughter. But it proves with equal clearness that she was Matilda's daughter. That is, it proves it, unless it can be shown that Earl William's charter is spurious, or unless it can be shown that he either did not know or knowingly misstated the parentage of his own wife. Now I have never seen the genuineness of the charter called in question, nor does Mr. Waters say a word against it. To my mind it has the strongest internal signs of genuineness. A forger would surely have tried to make out Gundrada, the local heroine, to have been a daughter of the king. He would never have hit upon the formula which is actually used, a formula so natural if Gundrada's parentage was what Mr. Stapleton conceives it to have been, so utterly unnatural in any other case.

As then Mr. Waters does not attack the genuineness of the charter, I am driven to suppose that he either holds that Earl William did not know whose daughter his wife was or else that he wilfully made a false statement as to her parentage. For Earl William says that she was Matilda's daughter, and he implies that she was not King William's daughter. Mr. Waters says that she was not the daughter of either. Now then we come to weigh the force of his argument. And it undoubtedly is a strong one. Anselm writes to forbid a marriage between Gundrada's son, the second William of Warren, and a daughter of Henry I. The archbishop objects because the parties were of kin in the fourth degree (*quarta generatione*) on one side, and also in the sixth degree on the other side. I am not a master of canon law, and I thought at first that being of kin "*quarta generatione*" meant what we should now understand by being of kin in the fourth degree. That is, I thought that it meant the degree of first cousins, as is plainly laid down in the Institutes, lib. iii., tit. 6. A son of Gundrada and a son of Henry would, of course, be first cousins. But friends who are better skilled than I am both in genealogy and in canon law tell me that Anselm would follow the reckoning of the Decretals, according to which "*quarta generatio*" would mean, as Mr. Waters takes it, not first cousins, but something more distant. Mr. Waters allows that he cannot make out this kindred in the fourth degree, though he can make out the other more distant kindred in the sixth degree. But I am quite ready to take Anselm's word for the degree of kindred; so I will not insist on that point. The case then stands thus. If we can conceive that Anselm followed Justinian's reckoning, my case is not weakened but strengthened by Anselm's letter. Gundrada's son and Henry's daughter would be, on my showing, of kin in the fourth degree. But if we cannot conceive that Anselm reckoned in this way, an objection to my view occurs. If the two parties were first cousins "*secunda generatione*" in the ecclesiastical reckoning, Anselm would have forbidden the marriage on that ground, and not on the ground of the more distant kindred. That is, he would not have used a weaker argument when he might have used a stronger. This would certainly be very unlikely; it would also be unlikely, almost impossible, that Anselm should not know of the nearer kindred between the two parties. But we must not forget the unlikelihood the other way. Unlikely as it is that Anselm should not know of the kindred between the two cousins, it is surely not so unlikely as that Earl William should not know who was the mother of his own wife. Unlikely as it is that Anselm should use a weaker argument when he might have used a stronger, it is surely not so unlikely as that Earl William should misstate the parentage of his wife without any visible motive.

The case at this moment stands thus. If Mr. Waters can prove the Lewes charters to be spurious, my direct case comes to an end, though we may still ask what led the forger to such a singular way of describing the local heroine. If Anselm can possibly have used the reckoning of the Civil Law, Mr. Waters' case comes to an end; Anselm's letter then agrees with my view of the matter. But if the charters are genuine, and if Anselm uses the reckoning of the Decretals, then we have to choose out of the stock of improbabilities which I set forth in the last paragraph. It is one of those cases where each alternative is very strange, but where one alternative is surely stranger than the other.

The description of Gundrada in her epitaph as "*stirps ducum*" is not of much importance for the controversy between Mr. Waters and me. It is of great importance in the earlier controversy between Mr. Stapleton and those who made Gundrada the king's daughter. A king's daughter would surely not be called "*stirps ducum*." But, on Mr. Stapleton's view, Gundrada was "*stirps ducum*," as descended from the Marquesses or Counts of Flanders.

I do not understand Mr. Waters when he says that Gundrada was "probably quite as old as Queen Matilda," because her younger son commanded an army in 1090. According to my view, Gundrada was born before 1049. Her younger son might well be in command more than forty years later. I do not know Matilda's exact age, but she might have been born in 1031 or earlier (see Norman Conquest, iii., 658).

On the whole then I fully agree with Mr. Waters that Gundrada's "royal birth, as far as England is concerned, must henceforth be reckoned among the exploded fables of genealogy." Only why "henceforth"? Mr. Stapleton exploded the fable long ago. But I cannot admit that Mr. Waters has "sufficiently proved" that Gundrada was "not the daughter of Queen Matilda," by an earlier marriage.

EDWARD A. FREEMAN.

THE PELASGIANS.

Florence: January 16, 1879.

In the ACADEMY of January 11 Prof. Sayce (noticing Dennis's *Etruria*) says:—"A writer who still believes in the Pelasgians must either be very courageous or else unacquainted with what has been done of late years towards clearing up the philological and ethnological relations of the nations of Southern Europe." Will the Professor, in kindness to those—maybe very few—who do not accept Niebuhr's narrow and biased dictum as to the word *Pelasgi* as sufficient disproof of the existence of a *race* so called, tell us what he means by "believing in the Pelasgians." If he means a belief in the existence of the *race* which went by that name among the Greeks, and who are known as *Pelasgi* to all the ancient traditions, I should say that the courage which should deny that existence is greater than that which affirms it, because it must defy all classical Greek authority from Homer and Hesiod to Plato and Plutarch. The existence of the Etruscans as a distinct *race* has not so much classical confirmation as that of the *Pelasgi*.

If he means the belief in any kind of ethnic relation between the Etruscans and the *Pelasgi*, it is quite another matter, for any such relation is at present not matter of science but conjectural, and not to be asserted—equally not to be denied—simply because we know absolutely nothing of the Etruscans as a *race*, though recent philological and ethnical studies (e.g., Hahn, Bopp, Fallmerayer, Camarda and many others, German and Italian) make it at least highly probable that the *Pelasgi* were the progenitors, among others, of the modern Albanians, at one of whose capital centres—Janina—is the site of the most ancient of *Pelasgian* shrines, that of Zeus at Dodona.

At any rate, while so respectable scientific

authorities can be ranged on the side of the Neo-Pelasgi, it cannot be said that it requires great courage or ignorance of the results of the latest study on the philology and ethnology of the natives of Southern Europe to accept the high probability of the actual ancient existence of the Pelasgi, and even of their ethnic identity with the Albanians, and at any rate to modify the dicta pronounced when both philology and ethnology were comparatively in the dark on these matters.

But Prof. Sayce knows far too much on all that relates to the Etruscans and Levantine ethnology and philology to allow us to rest content with a vague statement on this question from him: and the sentence I have quoted is unquestionably of that description, and in justice ought to be qualified.

W. J. STILLMAN.

Queen's College, Oxford: January 25, 1879.

I can assure Mr. Stillman that I do not intend to dispute the existence of tribes called by the Greeks Pelasgians. But to turn these into a particular race or people, or to bring them into Italy, is quite a different matter. It is true that Greek writers from Homer and Hesiod downward mention Pelasgians, but if we examine their statements we find that the term is used in two (or perhaps three) senses: firstly, as denoting a certain Greek tribe which inhabited Thessaly during the heroic age; and, secondly, as equivalent to our own term "prehistoric." In the first sense it is used twice in the *Iliad*, ii., 681, and xvi., 233. In two other Homeric passages of later date (*Il.* x., 429; *Od.* xix., 177), the name has passed into the region of mythology, and a way has accordingly been prepared for the use of it by later writers to denote those populations of Greece and its neighbourhood which we should now call prehistoric, or whose origin and relationship were unknown. (For this employment of the word, see Herodotus, i., 146; i., 56; ii., 56; viii., 44; vii., 94; ii., 51; v., 26; vi., 138.) The name is more especially applied to the natives of Thrace, who seem to have belonged to the Illyrian stock (see Herodotus, i., 56, Thucydides, iv., 109). It is probable, therefore, that there were tribes on the coastland of Thrace who were known as Pelasgians; and since the same name is also found in Mysia (*Il.* ii., 840-3), it is probable that it was a word of general meaning, like so many of the names of early Greek ethnology, and accordingly applied to tribes of different origin and race. Hence Pischel's etymology, which makes Πελασγός a compound of the roots we have in *πέραν* and *εἶμι* (ἦν), and so meaning "the further-goers" or "emigrants," becomes very probable.

We now know enough of the languages of Italy, Greece, Albania, and Asia Minor to be able to lay down that, although all probably belonging to the Indo-European stock, they are as distinct from one another as Latin and Greek. Indeed, it is still doubted by some philologists whether Albanian should be classed as an Aryan language at all. However this may be, I am quite willing to allow that it is very probably a descendant of the ancient Illyrian or Thracian, and I will not quarrel with anyone who wishes to call the latter Pelasgian. But it must be remembered that we know nothing about the Pelasgian language or languages, and that if the ancient Thracio-Illyrian is to be called Pelasgian, the latter term must be closely defined. In any case, however, the advocates of a Pelasgian settlement in Italy will gain no advantage, since Thracio-Illyrian was never spoken in Italy—at least, so far as we know. And the drawbacks to such a use of the word *Pelasgian* are great. In the oldest passages of Homer where it occurs it is applied to Akhaean Greeks, not to barbarous Thracians; in later Greek literature, it is merely synonymous with "prehistoric;" while in modern times it has served as the watchword of all kinds of obsolete theories and pre-scientific fancies. Hence I still think myself fully justified in saying that anyone who believes in the Pelasgians in connexion with Etruria must be either

very courageous or else behindhand in his knowledge of the ancient philology and ethnology of the Levant. He must either be prepared to exchange a precise term like Thracio-Illyrian for the vague Pelasgian, and prove that a Thracio-Illyrian dialect was once spoken in Italy, or he must be still clinging to the antiquated theories of a past generation.

A. H. SAYCE.

MR. J. A. CROWE AND THE NATIONAL GALLERY CATALOGUE.

London: Jan. 24, 1879.

Had the precaution been taken to state in the prefatory notes to the present edition of the National Gallery Catalogue the causes of its appearing with some possibly uncorrected errors of minor detail in its older portion, the space I now ask for in your pages might have been spared. But, on the other hand, the world might have less early reaped the benefit of the lectures on biographical chronology with which Mr. J. A. Crowe has lately been enriching your columns.

The current edition of the catalogue was prepared under some peculiar difficulties. The long indisposition which preceded Mr. Wornum's short and fatal illness incapacitated him from attending to any but the merest routine duties of his office. And he died without leaving materials for such corrections as from time to time became necessary in the catalogue until then in his hands. About the period of his death, in the November of 1877, the catalogue fell out of print. At the same juncture the addition of a number of pictures to the Gallery was in prospect, which would involve the insertion of a considerable quantity of new matter in the future catalogue. Moreover, a rearrangement of the contents of the volume on a system more consonant with the demands of our time was felt to be desirable. The labour thus incurred would be increased and prolonged by the indispensable effort to restrict the growing bulk of the book, and to keep down its price. Under these conditions, unless publication were delayed for an uncertain period, the only choice left was to bestow the chief part of the time at disposal upon the correct editing of the newer matter (which, it may be remarked *en passant*, has had the good fortune to escape Mr. Crowe's polite attentions), and to use, for the moment, such materials as were at hand for a partial revision of the rest. Were Mr. Wornum now alive I have no doubt he would know how to acknowledge his obligations for the pains Mr. Crowe has been at to set him right even in the smallest particulars. Yet, notwithstanding Mr. Crowe's censures, the catalogue as it stands, though not perfect—for no catalogue ever can be quite perfect—may, in the amount of trustworthy and really pertinent information it contains, favourably compare with any work of the kind extant.

The above explanation given, let us investigate the real worth of Mr. Crowe's indictments. Such of them as are valid chiefly relate to certain dates which have not been corrected up to the very latest results of research, and to a few misprints, such as Mr. Crowe might have had the best reason to know may creep in swarms (with other less excusable errors) into even more pretentious works on the *History of Painting* than a gallery catalogue can lay claim to be. As to dates, I am far from undervaluing their great significance in certain cases. It is also conceded that when given at all they should be given with all the correctness possible. But they have their degrees of importance. And it can scarcely have misled a confiding public into any fatal heresy to have represented the birth of Albertinelli as having occurred on October 14 instead of October 13, or that of another painter on May 15 instead of May 13. We are little engaged nowadays in calculating horoscopes. Yet the greater number of the instances in Mr. Crowe's long list of chronological *errata*, even where the inaccuracy

is far greater, no more vitally affect the cause of art or the history of the individual artist than those just cited.

But Mr. Crowe might have been content with ransacking the 400 pages of the catalogue for such oversights, without resorting to charges involving a distortion of fact. It does not, for example, *affirm* that Bonvicino was born in 1490, or that Carpaccio was a native of the city of Venice, but only gives these statements as probabilities. Yet Mr. Crowe may be congratulated upon his elucidation of the use of the epithet "Venetus" in connexion with a signature. For discoveries of a like originality there is a familiar term in English.

The reviewer is of opinion that several petty details in the lives of some painters whom he names should have been introduced in the short biographical memoirs in the catalogue. Here I disagree with him. The catalogue has in point of fact always tended to err on the side of copiousness: a fault easily incurred while the collection was yet young, and the danger of the volume becoming unwieldy seemed remote. In the present edition, therefore, several irrelevant and anecdotic details have been left out. Such particulars, and many of those suggested by Mr. Crowe, might be in their place in comprehensive biographical works, or in monographs. But unless they illustrate some turning-point in an artist's career, or have a distinct bearing upon idiosyncrasies which may have influenced his genius or his style, they are worse than useless in a hand-catalogue.

Mr. Crowe might have saved himself the inexpensive trouble of borrowing (without acknowledgment) several of his chief emendations respecting early Italian painters from notes in the first two volumes of Milanesi's *Opere di Giorgio Vasari*. Those volumes, which appeared only in the second quarter of last year, are now available to everyone, but were not yet in hand when the catalogue was finally committed to the printer.

But Mr. Crowe is perfectly justified in pointing out errors in any work he undertakes to review; and perhaps no one is more competent than he to deal with chronological and biographical facts. Not so when he touches other ground. The faculties exercised in the praiseworthy and useful pursuit of documentary research are very different from those required in forming judgments upon Art purely as such: and these two orders of faculties do not necessarily co-exist in the same mind. When Mr. Crowe from sharp censure of the catalogue on the documentary side, proceeds to pronounce *ex cathedra* upon the attribution of pictures in the collection, he takes up a position his claim to which he will not find universally acknowledged. It is here that it behoves him to exhibit a little of that modesty which he so strenuously recommends to others in less vital matters. Every man has a right to his opinions; and may justly expect them to obtain a deferential hearing. But it is not by the utterance of them in the form of dogma that he will succeed in imposing them upon others. Those who love and have most deeply studied Art for her own sake best appreciate the difficulty of coming to conclusions in disputable questions of authorship; and they it is precisely who are most cautious and modest in doing so. There are, doubtless, some few pictures in the national collection the traditional attributions of which will have to be altered in process of time, though, happily, in most cases without derogation to their rank. And this will be done in due course upon sufficient testimony, irrespective of any mere *ipse dixit*. I must, however, thank Mr. Crowe for having called my attention to two oversights in the revision of the catalogue, although nobody does suppose the *Death of St. Peter Martyr* (No. 41) to be by Giorgione, or the small copy of the so-called *Night Watch* to be Rembrandt's. A correction of these old errors was intended, but was overlooked in the pressure of more immediately important work.

Mr. Crowe maintains an ingenuous silence upon

the many corrections and improvements made in the current edition of the catalogue. Two only of these does he allow himself to notice: and in one case for the purpose of claiming the merit of it. I can assure Mr. Crowe that the ascription of the picture No. 246 to Del Pacchia instead of as heretofore to Pacchiarotti, although it agrees with a suggestion in his and Mr. Cavalcaselle's work, rests upon independent observation; and when he remarks that "it would have been proper to name the author [meaning himself] who made this change possible," I reply that that has been done in a note; and beg leave to remind him that the unravelling of the confused web in which Vasari had involved the individualities of those two painters is due to the labours of the indefatigable Gaetano Milanesi alone. I may here remark that where the catalogue is indebted to the published works of Messrs. Crowe and Cavalcaselle, it has not failed to acknowledge—though now, I think, for the first time—its obligations. No thanks are due for a simple act of justice; nor is courtesy looked for. But fairness might be expected even in a criticism so singularly marked by a querulous hostility as that of Mr. Crowe.

Finally, I am, and shall continue to be, thankful to Mr. Crowe and to all others for such trustworthy information as may have escaped my notice or knowledge, and may contribute to prevent the occurrence of even trivial oversights in the National Gallery Catalogue. If Mr. Crowe should still like to indulge in the use of hard language and peculiar adjectives and adverbs, as that is a question of taste I shall not protest against it: being less careful to deprecate the use of such weapons by others than to avoid employing them myself.

FRED. W. BURTON.

London: January, 1879.

As all that concerns John van Eyck's biography is of great importance, I must crave a little space in order to re-establish and set at rest, I hope for ever, all doubts as to the exact date of that master's death. With reference to this, Mr. Crowe says:—"The date of July 9, 1440, assigned to his death, is obtained by a calculation of probabilities which does honour to the ingenuity of Mr. Weale, though it is not of a kind to be completely convincing." Most old writers state correctly that Van Eyck died in 1440; and Peter Ledoux, a Bruges painter, writing in 1795, affirms that he died in the month of July. In 1847 the late Mr. Carton professed to have discovered documents which proved the illustrious master to have died in July 1441; "all doubt on the matter," exclaims this most uncritical author, "is removed by the inscription on the picture in the Museum of the Academy at Bruges, representing the head of the Saviour, which is signed and dated January 30, 1441." But—and in this Messrs. Crowe and Cavalcaselle agree with me—this picture is a mere superficial imitation.

My confidence in the accuracy of Belgian authors in general is very slight. I like to see the original documents and examine them for myself. Now, the accounts of the wardens of the church of St. Donatian at Bruges run from the feast of the Nativity of St. John Baptist, and in the account for the year beginning June 24, 1440 and ending June 23, 1441, we find the following entries: first, in the chapter of receipts of burial fees: *Item, pro sepultura magistri Iohannis Eyck, pictoris, xij lib. Parisiensium*; and secondly, in that of receipts for tolling the funeral bell: *Item, ex campana magistri Iohannis Eyck, pictoris, xxvij sol. Parisiis*. In a calendar of obits of the same church, of the first half of the fifteenth century the following entry occurs on July 9: *Obitus Iohannis Eyck, pictoris, qui dedit xlvij lib. Parisiis, inde ad pitantias xl sol. quos solvit obedientia*; and, accordingly, a mass for the repose of his soul was said every year on that day until 1619, when Bishop Triest, taking into consideration the diminution of the value of

the revenues, permitted the obligation of saying this and the anniversary masses of three other persons that had up to that time been said on July 10, 12, 16, to be discharged by the celebration of one mass for the four on the twelfth, which mass was regularly said until the French Revolution in 1793 swept away all pious foundations. I should here add that the obituary contains a large number of obits, all of which are entered on the day on which the persons to be prayed for departed this life. If Van Eyck died in July 1441, perhaps Mr. Crowe will inform us how he can account for the entry of his burial fee among the receipts of an account that was closed on June 23, 1441, and delivered by the receiver into the hands of the caputular secretary on the following day, when auditors were appointed by the chapter to examine it. All the credit I lay claim to is that of having patiently sorted, classed, and waded through a long series of accounts and documents. There was no need of ingenuity to re-establish the real date; but I venture to say that very much will be required to upset any statement that I have put forward as a fact relating to Van Eyck or any other Netherlandish artist; and I think that if Mr. Crowe had carefully read my *Notes sur Jean van Eyck*, published in August 1861, he would hardly have raised the doubt which I trust is now disposed of.

W. H. JAMES WEALE.

THE ETRUSCAN SARCOPHAGUS FROM CERVETRI IN THE BRITISH MUSEUM.

London: January 29, 1879.

In the third part of Dr. Deecke's *Etruskische Forschungen* (p. 257 and p. 411), which has just reached me, the question of the genuineness of the inscription on the terra-cotta sarcophagus from Cervetri, published by Mr. Murray in the *ACADEMY*, May 1, 1873, and by Corssen (*Die Sprache der Etrusker*, i., p. 784, and ii., p. 639), is again discussed, and Dr. Deecke declares himself convinced by the arguments of Fabretti (*Terzo Supplemento*, pp. 36-42) and of Mr. Taylor (*Athenaeum*, July 13, 1878), and also by a personal inspection of the sarcophagus itself, that this inscription is false. Corssen, unfortunately, is no longer among us to defend the genuineness of this inscription which he published, being well aware at the time of the objections which had been raised against it by Fabretti (see his work, ii., p. 639). I shall therefore endeavour, though but very slightly acquainted with the methods of interpretation which have been applied to the unsolved problem of the Etruscan language, to examine the arguments which Dr. Deecke endorses.

The main objections raised by Fabretti to this inscription may be thus stated:—

1. It is suspiciously like the inscription on the celebrated Etruscan gold fibula from Chiusi, now in the Louvre.
2. The second line presents an impossible combination of proper names.
3. The inscription begins with the word MI, which, though not unfrequent on Etruscan monuments, is never the initial word in the inscriptions on Etruscan sarcophagi.

I will take these objections *seriatim*. The amount of resemblance between the inscription on the sarcophagus and that of the fibula may be seen at a glance by placing the two inscriptions one under the other. The fibula as originally read by Secchi stands thus (*Bullet. Arch. Inst. Rom.*, 1846, p. 15):—

"Mi Arathia vela vesnas zamathima fu
rkem zeven petursikippa."

The second line, of which many letters are uncertain, is read by Fabretti:—

"rkem e. t. ursifipa"

The inscription on the sarcophagus reads:—

"Mi vela vesnas me vepetursi kipa
Thania Velai Matinai Unata."

It will be seen that the two inscriptions contain ten syllables which are identical, or nearly so.

Is this identity sufficient ground for suspicion? The fibula begins with *Mi Arathia vela vesnas*. Whether we translate *mi* = *ei* or = *me*, there seems to be no doubt that the two words which follow are proper names, of which *Vela Vesnas* are of so frequent occurrence elsewhere that there is nothing strange in finding them here. I need hardly remark that the initial *mi* constantly occurs in Etruscan inscriptions. There remains the series of letters which Secchi read *petursikippa*, and which Fabretti reads *petursifipa*. So far as I know, no archaeologist has attempted to explain what *petursifipa* or *kippa* on the fibula means, or, indeed, what is the purport of this inscription at all. I presume that the translation proposed by Secchi, "I am (the fibula) of Arathia Vela Vesnas made of six rods and having four heads," would hardly be accepted now. It is obvious that until we know the meaning of *petursikippa* or *fipa* in the fibula we cannot affirm that the recurrence of a nearly identical group of letters on the sarcophagus is *prima facie* a ground of suspicion. But, argues Fabretti, the forger of the inscription on the sarcophagus adopted Secchi's misreading *kippa* through ignorance that the true reading was *fipa*, and he then appeals to the facsimile of the inscription, published by Clément (*Bijoux du Musée Napoléon III.*, pl. 2). But surely the natural place for a forger to refer to would have been Fabretti's own work where this very facsimile is published (pl. xxxii., No. 806), and Secchi's reading corrected. Further, Secchi did not read *kippa* but *kippia*. Lastly, though I am willing to admit that the facsimile represents the exact form of the letter in question as it stands on the fibula, which I have recently examined, I do not feel at all sure that the letter is F. There are remains apparently of one of the oblique strokes, but the other may be described as a number of grains arranged in a pyramidal form, the sides of which are convergent oblique lines. Can we be sure that the maker of the fibula did not blunder over this letter, which is quite unlike the form of F in the first line of the same inscription, and, so far as I know, cannot be found among the varieties of type which the letter presents in Etruscan palaeography?

I come now to Fabretti's second objection, that the second line presents an impossible combination of proper names. This line reads

"Thania Velai Matinai Unata,"

which Corssen interprets "Tannia Velai Matinaia, daughter of Unata." He remarks that, though double family names are not uncommon, there is no other example of two family names terminating in *ai*. The second of these names he considers to be the family name formed from *Matina*. Velai he derives from the masculine name *Velo*. This leads him to conclude that the father of Tannia was *Velus Matinas*, and that *Velai Matinai* is added in the inscription to distinguish the father from other branches of the *Matinas gens*. The word *Unata* he considers the ablative sing. fem. of the name of the mother of Tannia, the same family name which occurs as *Unata*, *Unata*, *Unatasa* elsewhere. It may, no doubt, be objected to this that in three of four instances where *Unata* occurs in Fabretti's Lexicon it is a man's name, and in the fourth *Unata* may also be of the same gender. There is, however, an alternative proposition to that of Corssen. Beyond the *Unata* on the sarcophagus is just room for two letters, and though I would not positively affirm that there have been two here, there are lines which appear like the remains of a Σ. If the inscription was originally *Unatasa* all difficulty would be removed, as Tannia would thus be described as the wife of Unata. It is, I presume, in consequence of these peculiarities that Fabretti and Dr. Deecke denounce the entire second line as impossible. It would be fairer to say that it presents an anomaly not in accordance with a rule deduced from the study of Etruscan inscriptions up to the present date. But can any such rule be regarded as so absolute as to preclude the possibility of future modifications of it? Is it not

matter of notoriety that among the extant Etruscan inscriptions recognised as true are not a few which present phenomena not to be reconciled with the rules and precedents obtained by induction from the very limited number of texts which we possess? How can it be otherwise? Under the head "Etruscan" are comprised inscriptions from various districts of Central and Northern Italy. The greater part of these are probably not earlier than B.C. 300, and many certainly are of the time when Etruria had become subject to Roman influence. Some few, on the other hand—as, for instance, the one now under discussion—may have a date earlier than B.C. 500. It is obvious that, before we can dogmatise as to what is or is not impossible in Etruscan inscriptions, we must make our inductions from a much wider range of examples, classified both chronologically and locally; otherwise we are in the position of a student of Greek epigraphy who, testing all newly-discovered inscriptions by the grammars and lexicons which have been constructed mainly out of literary texts, rejects as false all novelties and anomalies for which no previous authority can be cited.

As an instance of the fallacy of insisting so strongly on negative evidence, I have only to point to Fabretti's third objection to the inscription, that it begins with the word MI, which, as he alleges, occurs on no other Etruscan sarcophagus as the initial word; but, as Corssen justly remarked, these other sarcophagi are unquestionably of a much later time. I am not aware that any of them can be referred to a date earlier than B.C. 300, while the inscription on the Cervetri sarcophagus is clearly of the archaic period. Whether, with Grotefend, Corssen, and other authorities, we interpret MI as = *me* or = *ei*, it is clear that this monosyllable indicates that the inscription speaks to the reader in the first person. This ancient form is of constant recurrence in archaic Greek inscriptions, but is very rare in the later period. It is evident that it gradually fell into disuse among the Greeks, and there is good reason for thinking that the same change happened in Etruria. Moreover, though MI may not have been found on sarcophagi of a particular period, it occurs on other sepulchral monuments, such as cippi; and in the third *Supplemento* to Fabretti (p. 112, Nos. 293-305) we find thirteen inscriptions beginning with MI written over tombs at Orvieto, and in his first *Supplemento* (p. 37, No. 234) Fabretti gives another instance from a cinerary vase of clay, "vaso cinerario di bucchero," the inscription on which he considers from the form of the letters to be archaic.

I now come to Mr. Taylor's letter, which is chiefly a recapitulation of Fabretti's argument, but contains in addition the following singular assertions. The inscription on the Chiusi fibula, according to Mr. Taylor, is shown by the forms of the letters to belong to the very latest period of Etruscan art! All who have studied palaeography as well as the history of ancient jewellery will read this assertion with amazement, for the inscription on the fibula is generally acknowledged to be one of the few examples of archaic Etruscan which have come down to us. It is, therefore, not so necessary as Mr. Taylor thinks to explain how "a mortuary inscription from Cervetri should be so nearly identical with the inscription on a fibula which was fabricated many centuries afterwards." The letter K, Mr. Taylor informs us, is of extreme rarity on genuine Etruscan monuments, and never occurs in the peculiar form in which we have it on the sarcophagus. If Mr. Taylor had turned to the table of alphabets either in Corssen or in Deecke, he would have seen that the letter K is given in exactly the same form as on the sarcophagus. No doubt the K is rare in Etruscan inscriptions, but all authorities are agreed that its use is characteristic of the archaic period, after which it was supplanted by the C.

Unata, according to Mr. Taylor, occurs only

once in Etruscan. Fabretti gives Unata, Unatasa, Unata, from four separate inscriptions, in each case treating the name as the probable equivalent of Unatius.

Mr. Taylor quotes Prof. Helbig's words so as to convey the impression that he saw the sarcophagus in an unfinished state, and that it was afterwards conveyed to the studio of Pennelli, where its restoration was completed; and Fabretti seems to share this belief. So far from this being the case, it was lying in many fragments in Pennelli's studio when Prof. Helbig saw it, and at that time very little progress had been made in uniting them. Immediately after this the fragments were carefully packed and sent to the British Museum, where the putting them together by Mr. Ready and the workmen employed in my department was accomplished under my constant supervision.

Dr. Deecke's remarks on the inscription (p. 257 of his *Etruskische Forschungen*, pt. iii.), being only a summary of the objections already raised by Fabretti, call for no notice here; but in a note at the end of the volume he states that, having seen the sarcophagus, he is convinced not only that the inscription is false, but also the figures on the cover. The letters, he says, "*scheinen mehrfach auf der Erde zu sitzen die sich im Grabe an der Sarkophag angesetzt hatte*." If I have not misunderstood this sentence it means that the letters have been painted on the terra-cotta surface over the earth which had adhered to it when buried in the ground. The exact contrary is the case. An incrustation which has formed on the terra-cotta while buried in the soil has in places invaded the letters, breaking the continuity of some of the strokes. This is an additional proof of the genuineness of the inscription. With regard to Dr. Deecke's assertion that the figures are false, I have only to remark that the sarcophagus has been publicly exhibited for upwards of five years, that it has been published twice, and has been seen by many distinguished archaeologists. I am not aware that anyone qualified to express an opinion on such matters has ever questioned the genuineness of this monument after seeing it, and I should be glad to know what are the grounds on which Dr. Deecke arrives at this conclusion.

C. T. NEWTON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 3.—5 P.M. Royal Institution: General Monthly Meeting.

5 P.M. London Institution: "The Birth, Life, and Death of a Storm," by R. H. Scott.

8 P.M. Society of Arts: "Some further Researches in putrefactive Changes," I., by Dr. B. W. Richardson.

8 P.M. Victoria Institute: "The Torquay Caves," by J. E. Howard.

TUESDAY, Feb. 4.—3 P.M. Royal Institution: "Animal Development," by Prof. Schüfer.

8 P.M. Society of Arts: "The Opening of the District to the North of Lake Nyassa," by H. B. Cotterell.

8 P.M. Civil Engineers: "The Geelong Water Supply," by E. Dobson; "The Sandhurst Water Supply," by J. Brady.

8.30 P.M. Zoological: "Notes on Points in the Anatomy of the Hoatzin (*Opisthocomus cristatus*)," by Prof. A. H. Garrod; "On the Breeding of the Argus Pheasant and other Phasianidae in the Society's Gardens," by P. L. Slater; "On a New Genus and Species of Salticidae," by the Rev. O. P. Cambridge.

8.30 P.M. Biblical Archaeology: "Mémorial of Joseph Bonomi," by W. Simpson; "The Will of the Monk Paham, translated from the Coptic by E. Revillout.

WEDNESDAY, Feb. 5.—7 P.M. Entomological.

8 P.M. Geological: "On the Occurrence of Pebbles with Upper-Ludlow Fossils in the Lower Carboniferous Conglomerates of North Wales," by A. Strahan and A. O. Walker; "On the Metamorphic Series between Caernarvon and Port Dinorwic," by Prof. T. G. Bonney and P. T. S. Houghton; "On the Quartz-felsite and Associated Rocks at the Base of the Cambrian Series in North-Western Caernarvonshire," by Prof. T. G. Bonney; "On a new Group of Pre-Cambrian Rocks (the Arvonian) in Pembrokeshire," by Dr. H. Hicks; "On the Pre-Cambrian (Dimetian, Arvonian, and Pebblian) Rocks of Caernarvonshire and Anglesey," by Dr. H. Hicks.

8 P.M. Society of Arts: "The best Methods for Improving the Condition of the Blind," by Dr. T. R. Armitage.

8 P.M. British Archaeological: "Myddleton Towers," by Sir Lewis Jarvis; "Prehistoric Remains at Morecambe," by Dr. Hawker; "Roman Villa at Ithen Abbas," by the Rev. C. Collier.

THURSDAY, Feb. 6.—3 P.M. Royal Institution: "Electric Induction," by J. H. Gordon.

4 P.M. Archaeological Institute.

7 P.M. London Institution: "Britain in the later Stone Age," by Prof. W. Boyd Dawkins.

8 P.M. Linnean: "Anatomy of Ants," and "Habits of Ants, Bees, and Wasps," by Sir John Lubbock, Bart.; "Bulls-thorn Acacia (*A. sphaerocephala*)," by R. Irwin Lynch; "Position of the Genus *Sequestra* among the Gastropoda," by Dr. J. Gwyn Jeffreys; "Note on the Genus *Oudneya*, Brown," by Dr. H. Trimen.

8 P.M. Chemical.

8.30 P.M. Royal: "On certain dimensional Properties of Matter in a Gaseous State," by Prof. Osborne Reynolds.

8.30 P.M. Antiquaries.

FRIDAY, Feb. 7.—7.30 P.M. Geologists' Association: Anniversary.

8 P.M. Philological: Special General Meeting, for the Discussion and Approval of the Contract with the Delegates of the Clarendon Press, Oxford, for the Completion and Publication of the Society's English Dictionary.

9 P.M. Royal Institution: "Bells," by the Rev. H. R. Haweis.

SATURDAY, Feb. 8.—3 P.M. Physical: Anniversary.

3 P.M. Royal Institution: "Lessing," by R. W. Macan.

3.45 P.M. Botanic.

SCIENCE.

On the Structure of the Stylasteridae, a Family of the Hydroid Stony Corals. By H. N. Moseley, F.R.S. (From the *Philosophical Transactions*.)

THE members of the Council of the Royal Society were so satisfied with the originality and merits of this essay that they made it the subject of the Croonian Lecture for the present year. This complimentary fact almost renders criticism unnecessary; but the admirable description given by Mr. Moseley of a comparatively unknown group of forms is almost unique, from its exhaustive anatomy and beauty of illustration. Moreover, the title of the essay does not attract the attention of other naturalists than those who study the elaborate morphology of the day. The essay really relates to much more than the structures of a series of very curious and beautiful corals, for it contains just that amount of collateral research, regarding the zoology and palaeontology of the forms, which is required by the advanced biologist. The essay has other claims to notice, for it is the outcome of the *Challenger* Expedition, and is written by its distinguished naturalist. It is a model production, and renders the author's previous work, on the Aleyonarian Heliopora and the Hydroid Millepora, all the more valuable.

The Stylasters, first classified in a family of their own by the late Dr. Gray, had been known for a hundred years before; and since the days of Seba, in 1758, many genera have been described. The *Stylaster roseus* of Pallas, taken as the type by Gray, has a bush-shaped coral, flattened more or less. The characteristic structures are numerous cups or calices, with a central hollow, surrounded by several divisions with spaces between them, and also swellings or ampullae on the surface of the coral, which are hollow spaces covered with a layer of the dense structure of the stem and branches. The radiate arrangement of the cups somewhat resembles that of the calices of ordinary or true stony corals, but these important structures differ in every respect when carefully examined. The central hollow is occupied, during life, by a short and broad polype-looking thing, with a single whorl of eight short tentacles surrounding a dome-shaped centre, in which is the mouth.

This polype, or gastrozoid, rests on a short, brushy style, and its outer base edge is continuous with a system of canals, which, bifurcating and inosculating, form the bulk of the decalcified animal. It is surrounded by other polypes, or dactylozooids, one of which is contained in each of the spaces which surround, in a circle, the central hole. These zooids are cylindrical bodies with rounded blunt free extremities, and have no cavities; but they rest on small styles, and have the canal system continuous with their bases. They are the fingers which catch food for the central zooid, which does all the eating and digesting; and hence the prefixed terms. The ampullae contain either the male element or probably large planulae or young. This arrangement, in cyclo-systems, of two kinds of zooids is not seen in all of the family. Thus *Pliobothrus*, as anatomised by Moseley, has two kinds of pores: the larger, which contain a gastrozoid devoid of tentacles, and the smaller, which are placed without any definite arrangement, and hold a dactylozooid. The ampullae are deeply seated, and the young is in the form of a large planula. The resemblance of this form of Stylasterid to some fossil polyzoa is great, and it has none to any corals. One of the most remarkable of the successful manipulations was the discovery of the minute structures of the well-known *Cryptohelia pudica*, a coral (now a hydroid) with a flap of hard tissue in front of every calice, and of much interest to those palaeontologists who concern themselves about some ancient Rugosa, which had covers to them. Its hard parts are crowded with the reticulate canal-system, and the calices have a central zooid with a mouth without tentacles; and it is surrounded by a circle of long mouthless dactylozooids. The lid has the canal-system within, and is foreshadowed in other genera. It evidently protects the calice from violence. The ampullae are close to the calices, and the planula is large, and escapes probably by rupture. In this form, as in all the others, the generative apparatus is distinct from the digestive. Hence they differ from the Madreporaria, and are true Hydrozoa, which can secrete a salt of lime on and between their canal-systems. Mr. Moseley describes the new genera *Sporadopora*, *Lobiopora*, *Spinipora*, and *Astylus*; and after noticing the literature of the species of the family, deals with the affinities and phylum of the great group Hydrocorallinae, which includes Millepora and the Stylasterids. After noticing the great geographical and bathymetrical distribution of the species of some Stylasterids, Mr. Moseley remarks upon the palaeontology of the group, and states his belief that, although none are known from older deposits than the Tertiary, some will probably be shown to have lived in the Cretaceous age. The illustrations are in Mr. Moseley's best style, and combine reality and diagram in a very effective manner. This work is very welcome as the third of a series which could only have resulted from such an expedition as that to which Mr. Moseley was naturalist.

P. M. DUNCAN.

Essays on the Sacred Language, Writings, and Religion of the Parsis. By M. Hang. Second Edition. Edited by E. W. West. (Trübner.)

THIS new edition of Dr. Hang's *Essays* meets an old desideratum and opens an "Oriental Series" very fitly. It is mentioned in the Editor's Preface that Dr. Hang began to contemplate an enlarged and revised edition of the *Essays* soon after his return from India. That he often expressed a design of doing so very soon after he had been appointed Professor of Sanskrit in the University of Munich in the year 1868 can be testified by the present reviewer, who was one of the earliest Munich pupils of the late Dr. Hang. His Pahlavi studies, his scientific controversies, and, finally, his untimely death having prevented him from carrying out his design himself, the task of preparing a posthumous edition could not have been placed in better hands than those of Dr. West, the well-known Pahlavi scholar, and for many years Dr. Hang's confidential friend and the associate of his labours. Owing to the rapid progress which has been made of late years in the field of Zoroastrian studies, the additions which had to be made are very considerable. It is to this feature of this new edition that we will confine our remarks, as the contents of the original work are too well known to the friends of Zoroastrian literature to require a detailed analysis here.

Dr. Hang's sketch of Zend grammar has been justly omitted in the present edition, as "being better adapted for students than for the general reader." Besides, being the first attempt of its kind, it was naturally imperfect, and has been entirely superseded by the subsequent works of other authors. In spite of this omission, the present edition far exceeds in bulk Dr. Hang's original work. The additions, to which this is due, may be classed under three heads—viz., additions made (1) from Dr. Hang's own later works; (2) from his posthumous papers; (3) from materials collected by the editor. The additions of the first and second classes consist in the main of translations of Zend and Pahlavi texts, which fill altogether more than a fifth of the whole work. Of Dr. Hang's copious notes upon his version of the XVIII. Fargard Dr. West has only given a judicious selection. The translations which he has brought together in the Appendix are specially valuable, as none of them had been published before. All these translations were probably destined to form part of Dr. Hang's intended version of the whole Zendavesta; but, relating as they do to some of the most interesting sections of the Zendavesta, they have been deservedly inserted in a work treating pre-eminently of "the sacred language and writings of the Parsis." Dr. Hang's descriptions of some Parsi ceremonies not yet described by Anquetil, which are also contained in the Appendix, are of great importance to the student of Iranian antiquities.

Useful as all these amplifications are, they are equalled in significance, if not in extent, by those contributions which Dr. West has furnished from his own resources. The most conspicuous among this class of additions is his sketch of the Pahlavi literature

extant. He has succeeded in bringing together in a very narrow compass the most trustworthy information that is to be had, not only with regard to the titles and contents of all the Pahlavi works extant, but also with regard to the probable age of each MS., the place where it is preserved, and its precise length. It results from Dr. West's calculations that the now accessible works in the Pahlavi language contain upwards of 517,000 words, and that, measured by another standard—viz., by the size of the Pahlavi work most generally known—their total amounts to forty times the extent of the *Bundahish*. That the bulk of this extensive literature is ancient, and belongs to the time of the Sassanides, can hardly be called into doubt. A fresh proof of its antiquity has been furnished quite recently by Dr. West's successful decipherment, in the pages of the ACADEMY, of some Pahlavi fragments contained in a papyrus MS., the language and contents of which agree closely with those of the Pahlavi MSS. of India.

It is true that all the additions which the present edition contains, however valuable they are, have not been quite sufficient to bring the whole of Dr. Hang's *Essays* up to the present mark of Zend studies. Alterations as well as additions would have been necessary in order to reach that aim. Thus, a considerable part of the translations contained in the third essay, and even of those contained in the Appendix, requires to be modified here and there according to the results more recently obtained by other scholars. The theory of a religious schism, which was supposed by Dr. Hang to have brought about the separation of the Iranians from their Indian neighbours, has been entirely disposed of by M. Darmesteter's researches, and the revolution theory been replaced by an evolution theory. Metrics, phonetics, and palaeography have proved important helps for restoring the text, and for ascertaining the meaning of obscure words and passages. It is obviously a matter of regret that Dr. Hang was not spared to utilise these and other methods, so successfully applied by other scholars, for his *Essays*. But it is equally obvious that in other hands alterations like those hinted at would not have been justifiable. Nor can the fact that they are wanting detract much from the intrinsic value of the *Essays* to the general reader, as the main features of Dr. Hang's work would by no means be affected by them. In its original shape it was generally recognised to contain by far the best account, in the English language, of the Zoroastrian religion and literature; and the way in which Dr. West has acquitted himself of his difficult editorial task has enhanced its value very considerably.

JULIUS JOLLY.

SCIENCE NOTES.

GEOLOGY.

A New Carnivorous Reptile from South Africa.—In examining a large collection of South-African fossils, obtained by Mr. T. Bain, and forwarded by him to the British Museum, Prof. Owen has recently found a few water-worn fragments of bone which indicate, he believes, a huge Theriodont Reptile new to science. For this creature he proposes the name *Titanosaurus ferox*, a name sug-

gestive at once of its great size and of its ferocity. These characteristics are inferred from the nature of the teeth. Thus the canine tooth in this new carnivorous reptile has six times the length of that in the allied form *Lycosaurus*; and it is inferred that the creature must have been of a more carnassial type than any of the carnivorous mammals, not excepting even the dreadful sabre-toothed *Machairodus*. Possibly it found its prey in such creatures as the *Pariesauri*, the *Oudenodonts*, and the *Tapinocephalans*, which existed at the same geological period and in the same area. It should be mentioned that the new genus is founded on the merest fragments of bone, especially on a maxillary bone which displayed, on section, the remains of several teeth, and, fortunately, included those of a large canine. The study of these, and other African fossils of reptilian type, suggests a relationship between the Reptiles and the Carnivorous Mammalia.

A New Group of Coal-Measure Plants.—Some silicified stems found in the coal-measures of Autun, in France, have been studied by M. B. Renault, who has been led to erect them into a new group, for which he suggests the name *Poroxylea*, in allusion to the nature of their woody tissue. These stems present characters which bring them into relation, on the one hand, with the sigillarian group, and, on the other hand, with *Cordaites*. The centre of the stem is occupied by a large medullary axis, composed of cells in form of polygonal prisms disposed in vertical rows. This is surrounded by a zone of vascular bundles, in contact with the ligneous cylinder, which is itself separated into wedges by largely-developed medullary rays. The fibres which compose the outer ligneous zone are large, and present on their faces, in contact with the medullary rays, six or seven rows of punctations arranged quincuncially. The bark is made up of a parenchymatous layer of loose tissue, surrounded by the hypoderm. The description of this group is to be found in a recent number of the *Comptes Rendus* of the French Academy of Sciences.

The Origin of Chert.—It is well known that calcareous rocks frequently contain siliceous matter in the form either of nodules or of beds, such as the flints of the Chalk and the chert of the Carboniferous Limestone. In Ireland the widely-spread Carboniferous Limestone is rich in chert, more particularly in its upper portion. Prof. Hull and Mr. E. T. Hardman, of the Geological Survey of Ireland, having set themselves to enquire into the nature and origin of this siliceous matter, have recently published the results of their investigations in the *Transactions* of the Royal Dublin Society. Mr. Hardman has made analyses of twelve selected specimens of chert, while Prof. Hull has applied himself to the study of their microscopic structure. The authors conclude that the chert is essentially a pseudomorphous rock, having been formed of gelatinous silica, which replaced carbonate of calcium in the form of foraminiferal, crinoidal, coralline, and other organic structures. The substitution appears to have been effected beneath the waters of the sea, while the surrounding limestone was yet in a more or less plastic condition. The waters in which this substitution of silica for calcareous matter went on must have been charged with a comparatively high proportion of silica, and the action was probably facilitated by a higher temperature than that which now obtains in our seas. Towards the close of the carboniferous-limestone period, when the sea was shallowing, the action appears to have been especially energetic. From the analyses here published it is evident that considerable variation obtains in the various siliceous substances which are included under the name of chert: thus the proportion of silica present varies from 65.15 to 95.5 per cent.

Geology in Victoria.—From the Annual Report of Mr. Couchman, the Secretary for Mines in Victoria, we learn that the geological survey

of this colony continues to make steady progress. The Report, which has recently been issued, forms a volume of more than two hundred pages, and contains a number of contributions, more or less valuable, by the several surveyors and other officers of the Department of Mines. It is needless, however, to follow any of the details respecting the local geology, since their interest is mainly confined to the colony. We may turn, therefore, to the report of Mr. Cosmo Newberry, the chemist to the Department, which contains some facts of general scientific interest. One of the most notable of these facts is the recent discovery of gold in true granite at Sandy Creek. It is true that it had often previously been reported that gold was found in granite; but when the case came to be narrowly examined, it always turned out to be a dioritic and not a granitic rock. The Sandy Creek rock, however, is a veritable granite. Mr. Newberry's researches on the conditions under which gold is deposited in nature are still being carried on, but are not yet sufficiently advanced to admit of any results being published.

Geology in New South Wales.—We have just received the eleventh volume of the *Journal* of the Royal Society of this colony. This bulky volume has been ably edited by Prof. Liversidge, of Sydney, and contains several valuable papers on colonial geology. The Rev. J. E. Tenison-Woods, a well-known worker in this department, contributes two papers on the Tertiary deposits of Australia. The one is a general review of the present state of our knowledge of this subject; while the other is a critical analysis of the palaeontological evidence as to the position which these deposits occupy in the Tertiary series. After careful study he concludes that the Tertiary formations of Australia probably range through all the various Miocene periods represented elsewhere. It appears certain that the central part of South Australia, the north of Tasmania, and the isles of Bass Strait, were submerged in Miocene times, and perhaps earlier. With few exceptions, the Miocene fossils are only such as are at present found in much warmer seas, though the fauna is not tropical or even sub-tropical. A collection of corals from Tertiary clays in Western Victoria is also described by Mr. Tenison-Woods, who has found among them several new species. Prof. Liversidge describes a calcareous rock from the Islands of New Britain and New Ireland, where it is carved into grotesque figures by the natives. This appears to be a true chalk, though such a rock has not hitherto been found in the Pacific Isles. To the same volume Mr. Etheridge, jun., contributes a synopsis of the known species of Australian Tertiary Polyzoa, while Mr. Barkas has several papers on fossil fish.

Geology of the Yellowstone Park.—A preliminary Report just issued by the U.S. Survey of the Territories gives an outline of the work which has been accomplished by Dr. Hayden and his staff during the season of 1878. By far the most interesting part of this work has been carried on in the Yellowstone National Park. This interesting district contains no less than 3,500 square miles, and is, indeed, the most extensive unoccupied area in the West. Notwithstanding its size, it has been so minutely examined within the last few months that materials are in hand for a detailed map on a scale of one inch to the mile, and for maps on a yet larger scale of the principal localities for geysers and hot springs. Several groups of these springs, not hitherto known, have been discovered in the course of the Survey. No mineral deposits are known within the area, but the Park, for the most part, is covered with a dense growth of magnificent pine-timber. The geological details promise to be of much interest; for, while the greater part of the district is covered with volcanic rocks, a small belt has been discovered in which so great a diversity of formations is displayed that it really presents a complete epitome of the geology of the Rocky

Mountain region. As last season was unusually short, and as field-work was interrupted by hostile Indians, it is surprising that so large an area should have been minutely surveyed.

METEOROLOGY.

The Report of the Meteorological Office.—Under the new arrangements the Report of the Meteorological Council is made to the Royal Society, and by them sent to the Treasury, a lengthy process, so that the Report for the year ending April 1878 has only just appeared. It differs very slightly from its predecessors, excepting that all the details of management have been transferred to the appendices. There is, however, one important addition of new matter in the shape of a Report by Prof. Everett on the observations on atmospheric electricity which have been made at Kew.

The Journal of the Scottish Meteorological Society.—This journal appears very irregularly nowadays, and is much behindhand, one double part having just appeared, with the tables for the first half of 1877. The principal paper in this part is a discussion of the climate and death-rate of New York as compared with London, by Mr. Buchan and Dr. Mitchell, whose paper on the London results appeared a few years ago. The conclusions are interesting as showing the different effects of continental and insular climates on public health, the mean temperature of the two localities being nearly identical. Another paper presents some interest at present, being the results of the observations taken at the society's station at Larnaca, in Cyprus, during the years 1866-70.

Prof. Loomis's Contributions to Meteorology.—The tenth of these papers has now appeared in *Silliman's Journal* for January, and treats of two very interesting subjects—the storms of the Atlantic, and the contrasts between the observations taken respectively on mountain-tops and on the plains. In prosecuting the former enquiry he has discussed Hoffmeyer's charts for the twenty-one months, March 1874 to November 1875 inclusive. He finds during this period seventy-seven areas of low pressure off the American coast, of which he could trace thirty-six with considerable confidence across the Atlantic. He tests the velocity of the wind on this side by the wind reports at the English stations only, disregarding Scotland and Ireland also, so that his resulting figures fall apparently somewhat too low. The conclusions he arrives at are that, on the average of the two years, about eighteen storms a year cross the Atlantic; that in only four out of the whole thirty-six instances did the centre cross England, and in only six cases did the force of the wind in England rise to a gale. Hence he shows that the probability of a predicted storm-centre striking England is only one in nine, of a gale occurring, one in six, but of a strong breeze being felt it is one in two. The most remarkable fact as to the storms is their retardation while passing over the sea, so that predictions of rate of progress of a storm based on its motion across the United States are seldom fulfilled. About half of the storms originated near the Rocky Mountains, and four of them can be traced to the Pacific coast. Of six West India hurricanes during the period only two were traceable to Europe, and of these one became merged in another depression. All of them lost much of their violence in high latitudes. As regards the contrast between observations taken on mountain-tops and below, Prof. Loomis draws the conclusion that both the maxima and the minima of pressure generally occur earliest at the lower levels, and the retardation is about an hour for every 100 feet of elevation. The observations at Mount Washington (6,000 feet) show that the winds circulate round centres of low pressure as they do at sea level, but frequently the position of the upper centre differs sensibly from that of the lower. At Pike's Peak (14,000 feet) there seems to be little correspondence between the wind movements on top and the fluctuations of the

barometer below. In both instances depressions in the lower strata frequently do not affect the instruments above, and the proportion of such low-level cyclones is naturally greater at Pike's Peak than at Mount Washington. These results appear to confirm Mr. Clement Ley's idea that the axis of cyclones inclines backwards.

The Climate of South Africa.—Baron von Danckelmann has published in the *Austrian Journal* an account of the climate of the Herero land, near Whalefish Bay. No observations are available for the region, so that the only information to be had is that given by missionaries. Among the remarkable features of the climate are the great prevalence of fogs in the spring and summer (September to January), which rarely extend more than about sixty miles inland. The rain is very irregularly distributed. The heaviest falls come with thunderstorms, and are often preceded by dust-whirls, called by the natives "rain-beggars"! Rain comes with east winds only, and the west winds dissipate any clouds which may be present; consequently the western part of the country is the driest, and this gives rise to an apparent paradox which calls for observations to explain it. The west winds come straight from the sea, and yet are dry; while the east winds, which have already passed over high land and lost much of their moisture, are the only ones which bring rain.

Reports for the Congress at Rome.—We have already noticed some of these Reports, and more have now been distributed, as the time of the meeting, April 1879, is drawing near. Prof. Wild deals with the comparison of the instruments at the different observatories of Europe, and, as might be expected, suggests that his own barometer and thermometer at St. Petersburg might be taken as the ultimate standards of reference. He proposes that a physicist should be sent on a tour of comparison to thirty-seven chief observatories. The duration of the tour is estimated at a year, and the cost, at 15*l.* per station visited, is to be defrayed by contributions from the several observatories.

PROF. BUYS BALLOT has published three Reports: the first on synchronous observations, an idea which he has systematically advocated since 1849! His final recommendation is that the endeavours of meteorologists should be directed to obtain really synchronous charts, not charts for local time like those of Capt. Hoffmeyer; and he suggests that to this end all meteorological organisations should establish relations with the chief signal office at Washington, each country contributing 4*l.* per million inhabitants towards the cost of the undertaking. He also asks for the publication of deviations from normal values (*afwijkingen*). His second Report is on the determination of true daily means, and he points out that homonymous hours, like 9 and 9, give no indication of range. He recommends for ordinary purposes the average of three observations at eight-hourly intervals: by preference the usual European combination of 6, 2 and 10. For accurate work, however, he demands hourly, or at least two-hourly, observations. He points out *en passant* that any results derived from the combination of a few hours in the day are seriously affected by the clearness or the contrary of the sky, owing to its well-known influence on diurnal range. In his third Report, on Arctic observations, Prof. Buys Ballot strongly recommends support to Weyprecht's plan of a ring of observing stations round the pole, and demands the maintenance of these establishments for a number of years.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(*Anniversary Meeting, Wednesday, January 15.*)

H. W. BATES, Esq., F.L.S., F.Z.S., President, in the Chair. The following were elected members of the

Council for the ensuing year—viz., H. W. Bates, F.L.S., F.Z.S., W. L. Distant, the Rev. A. E. Eaton, M.A., E. A. Fitch, Fer. Grut, F.L.S., R. Meldola, F.C.S., Edwd. Saunders, F.L.S., Fredk. Smith, J. Jenner Weir, F.L.S., J. W. Dunning, M.A., F.L.S., Sir Jno. Lubbock, Bart., V.-P.R.S., Saml. Stevens, J. Wood Mason, F.G.S. The following officers were elected:—President: Sir Jno. Lubbock, Bart., V.-P.R.S., &c.; treasurer: J. Jenner Weir; librarian: F. Grut; secretaries: R. Meldola and W. L. Distant. The retiring president delivered an address, which was immediately ordered to be printed.

ROYAL SOCIETY OF LITERATURE.—(*Wednesday, January 22.*)

W. KNIGHTON, Esq., LL.D., in the Chair. Capt. R. F. Burton read a paper "On the Ogham Inscriptions and the Mushajjar Characters," in which he discussed at great length the various views which have been held on these subjects, and maintained the probable, if not the necessary, connexion between these Eastern and Western writings.

ROYAL SOCIETY.—(*Thursday, January 23.*)

WILLIAM SPOTTISWOODE, Esq., D.C.L., President, in the Chair. The following papers were read:—"Researches on Chemical Equivalence; Part I.: Sodice and Potassic Sulphates," by Dr. Mills and T. W. Walton; "Part II.: Hydric Chloride and Sulphate," by Dr. Mills and J. Hogarth; "Researches on Lactin," by Dr. Mills and J. Hogarth; "On the Microrheometer," by J. B. Hannay; "Limestone as an Index of Geological Time," by T. M. Reade; "Preliminary Note on the Substances which produce Chromospheric Lines," by J. N. Lockyer.

SOCIETY OF ANTIQUARIES.—(*Thursday, January 23.*)

DR. WM. SMITH, V.-P., in the Chair. The Rev. J. Baron exhibited a drawing of a stone found at Warminster, and now in the Athenaeum there, which probably once formed the side of a tomb, or was perhaps placed over a gateway. It measures six feet by two feet, and is divided into five compartments. Of these the two ends contain helmets, one with a lion statant guardant for a crest, and the other with a leopard's face. The other compartments have three shields, of which the first bears three lions, two and one, passant guardant to the sinister, party per pale; the second, on a chevron between three leopards' faces, three mullets; and the third a cross between four lions rampant. The second coat, being the central one, is doubtless that of the deceased, if the stone is from a tomb, and is similar to the coat borne by Pormort of Lincolnshire, Pearle of Herefordshire, and Davers of Suffolk. The other two are uncertain, but four lions is given as the traditional coat of St. Oswald. Four lions were borne by Philippa of Hainault, but the field was not divided.—Mr. Westropp read a paper in which he endeavoured to show the Northern origin of the remains found by Dr. Schliemann at Mycenae. His arguments were chiefly based upon the similarity of ornament to that of Northern tribes, as seen in Irish, Anglo-Saxon, and Scandinavian objects; the method of interment; the absence of graves; the position of the belt over the hips; and the great length of the sword. The art shown on the rings he conceived to be of a degraded, not a primitive, type, and suggested that the bodies found in the tombs were those of Northern chiefs who had been killed during their incursions into Greece. Mr. Franks and Mr. Watkiss Lloyd both expressed their disagreement with Mr. Westropp's views, the latter remarking that as the Goths had for some time served in Roman armies, their weapons would most probably be of a Roman type, and certainly not of bronze.—The Rev. J. T. Fowler exhibited a east of a carving on the tympanum of an early Romanesque doorway in the church of South Ferriby, Yorkshire, of which the remainder is of the fourteenth century. The carving represents a bishop holding a pastoral staff in the left hand, with the right in the attitude of benediction. At his side is a circle with an inscribed cross, similar to one which occurs in the painting of a bishop at the east end of Kempley Church, Gloucestershire, and is probably a dedication cross.

PHYSICAL SOCIETY.—(*Saturday, January 25.*)

PROF. G. C. FOSTER, V.-P., in the Chair. Dr. Erck exhibited a constant bichromate of potash battery. The ordinary bichromate battery soon loses power when in use, and in order to secure a powerful constant battery to drive a small astronomical clock Dr. Erck devised the modified form shown. It consists of a narrow lead trough twelve inches long by three inches wide and one inch deep, lined along both sides with the carbon plates. The zinc plate, ten inches long, is immersed in the solution to the depth of an inch midway between the two carbons. A continual circulation of the bichromate solution is kept up by allowing fresh solution to drop into the cell at one end, and the exhausted solution to drop away by a tap at the other end. As the space between the two carbons is only about half an inch wide, there is merely a thin layer of solution between the positive and negative poles. The internal resistance of the cell is therefore very low: when short-circuited only about $\frac{1}{4}$ ohm. To obtain the maximum current about eight ounces of solution per hour should be supplied. Dr. Erck also showed a battery formed of zinc and carbon circular plates mounted on an axle which is rotated by wheelwork, thus mechanically stirring the bichromate solution.—Dr. Guthrie, F.R.S., described some of the results he had obtained from experiments on the vibration of metal rods or lathes fixed in a vice at one end and free to vibrate at the other. The experiments were carried on by dusting sand on the rod, and observing the nodal lines formed by it when the rod was vibrated so as to give out notes determined by a monochord. Dr. Guthrie's results show that the two final segments at the free end are together equal in length to the inner segment at the fixed end. It appears from these experiments that if a free lathe vibrating with a node in the middle, but having an even number of segments, be clamped at where there is a node, we alter its conditions of vibration. When the lathe is half free the end segment breaks up into two parts together equal to the segment at the fixed end. In the case of torsional vibration of the lathe the position of the longitudinal nodal lines depended to some extent on the clamping of the lathe in the vice. Prof. Foster pointed out that in a natural node the direction of the tangent is varying, whereas in an artificial node it is always horizontal. Prof. Unwin explained that the sand accumulated at nodes because the particles when thrown off the lathe make certain horizontal excursions which tend to move them nearer the points of repose of the lathe.—Messrs. Elliot Brothers exhibited sundry electric commutators and resistance boxes.

ROYAL GEOGRAPHICAL SOCIETY.—(*Monday, January 27.*)

SIR RUTHERFORD ALCOCK, K.C.B., V.-P., in the Chair. Sir Henry Rawlinson read a paper on "The Road to Merv," chiefly with reference to the practicability of approaching it from Russian territory. Sir Henry pointed out that the Russians had secured important strategic positions in Chat, at the junction of the Atrek and Sumbar rivers, and Kizyl Arvat, on the road from Krasnovodsk to Sarakhs. He also gave an account of Gen. Lomakin's recent operations, by means of which that officer, after having advanced in two columns from Krasnovodsk and Chikishliar, had been enabled to establish his authority over the whole of the Yomuds and also over a large section of the Akhal Tekkes. Sir Henry then proceeded to consider the difficulties in the way of a further advance on the part of the Russians to Merv. These principally consisted in the deficiency of the supplies procurable in the region and the opposition of the Turcomans. The former obstacle would be one of a serious nature, unless Persia heartily co-operated with Russia, but in that case supplies for a considerable force could be procured from Kushan, Bujaurd, and Deregez. With regard to the Turcomans, their want of proper arms—matchlocks being their best weapons—is a great drawback to any possible effect which their bravery and the excellence of their horses might have. It might be confidently asserted that with Persia inimical, an advance of Russian troops on Merv, even if reinforced by an auxiliary column from the Oxus, would be impracticable. Capt. W. J. Gill, who travelled in that region in 1873, expressed his concurrence in these views.

FINE ART.

The Life of J. M. W. Turner, R.A. By Philip Gilbert Hamerton. (Seeley, Jackson & Halliday.)

THE writer of the *Life of Turner* now before us—the latest of many contributions to the popular knowledge of the greatest of English artists—has not avoided many of the habitual difficulties and drawbacks of biography, and has imported into his self-set task certain drawbacks not quite necessarily belonging to it. In writing the life of an illustrious person who has not been dead very long—some of whose kindred are probably alive, with feelings and prejudices which may not unjustly be respected—it is hard to be entirely frank and plain-spoken when the biographer possesses the fullest knowledge. The absence of the fullest knowledge does not diminish the difficulty. Now, Mr. Hamerton, we think, has tried to be very frank and very full. But the fullness tends too much towards a fullness of words. And though with regard to Turner's domestic relations he has not observed the trifling etiquette which generally holds good among biographers of men who have died within the lifetime of many now living, and has not, like some of his brethren, thought it necessary to use the word "housekeeper" when the word he meant was "mistress," yet his desire to be plain is (alas! for our curiosity) unaccompanied by exceptional knowledge. What Turner really thought and felt towards this woman and that—whether he had really any potent attachment which substantially influenced his life—Mr. Hamerton has not told us. But it will be one of the businesses of a complete biography of Turner to tell us this—and very much more which has not yet been written, apparently for lack of information.

On the artistic as opposed to the domestic side, Mr. Hamerton's book is stronger, but here again its strength is not all that could be wished for. The writer has been enabled to take this and that characteristic of Turner's work, and to use it for the conveyance of his own theories on art—the theories are generally thoughtful, and no doubt they are often sound—but he has not been enabled to add very materially to our positive knowledge. He has not so much brought fresh facts as given new form to facts which were already in the world and already in literature. In fact, an independent critic, who appears to be an exceedingly ready writer, has furnished us with a readable volume. Let us turn, however, to his own opinion of it:—

"I owe much to my predecessor, Mr. Thornbury, whose *Life of Turner*, though hastily written, is full of interesting material. I have not thought it right to take all the plums out of Mr. Thornbury's book, which will still be consulted by those who are interested in Turner, but I thought there was room for another biography executed more at leisure. I have taken my time about this, and brought it gradually to its present form, believing that it omits nothing of essential importance."

There are here—it seems to us—two or three indications that Mr. Hamerton has not quite exactly appreciated either what has been done already or what remains to be

done. That Mr. Thornbury's book, however faulty, is "full of interesting material" is exceedingly obvious, when we remember that, with all its deficiency, it is the original literary source of such facts as are known about the personal life of Turner. Mr. Ruskin, too, afforded help to Mr. Thornbury, and from far and near Mr. Thornbury sought information. Then, what are the "plums in Mr. Thornbury's book" which the new biographer has "not thought it right to take out"? If they are merely idle fancies, they are well left alone, but if—as "plums" must seem to imply—they are facts, then they were required, one and all of them, for the complete *Life of Turner* which was to omit nothing of "essential importance." Again, that there was "room for another biography"—nay, not room, but crying need for it—is just as obvious as that Mr. Thornbury's book was full of interesting material; and a first condition of the success of another biography was that it should be "executed at leisure." But leisure, unfortunately, was but one of the conditions. The leisure required to be utilised in the accumulation of facts. Mr. Hamerton has utilised it in producing no inconsiderable amount of readable matter—in style tending to diffuseness rather than nervous force, but still seldom trivial and seldom dull—and the "time he has taken about it" has not ended in the gathering, from this source or that, of facts which Mr. Thornbury had not been able to gather.

It does not seem to have occurred to the author of this agreeable volume that there are still living several men—some of them artists, some of them collectors, one or two of them engravers after Turner's works—all of whose experiences, could they but be induced to communicate them, would throw light on Turner's character and, still more, on Turner's career. We are far, indeed, from wishing to blame Mr. Hamerton for not having gained that which it was impossible to gain. Old John Pye, the engraver, who knew Turner well—a man of individual thought, a distinct personality in art—died not long ago, and, somewhere or other, though shut away, it may be, from immediate access, there exist, it is believed, papers of his which will some day reveal much and interest us much. But of other engravers—men brought greatly into connexion with the painter—one died only the other day at Brighton, and one is still living, an aged man, at Edinburgh. Then, as we said before, there are the artists and the collectors: probably but few of them remaining who could give us much—a company Death has thinned and is frequently busy with. But it has not yet altogether disappeared. We cannot help regretting that the author of any fresh *Life of Turner* should have let slip one single opportunity of amassing facts, when the opportunities of amassing facts are daily getting scantier. So precious a chance should not be allowed to pass away. The complete *Life of Turner* has yet to be written. Day by day it will be getting more difficult to write it.

But the fact that Mr. Hamerton has not written it need not deter us from acknowledging that many of his criticisms may be

read with interest, and that, if he has not assembled many new particulars of the life of the painter, he has gone over leisurely in his own mind the various stages in Turner's career. His book betrays no want of interest in the subject on the part of the writer, but simply, as we conceive it, some misapprehension as to the needs of the public. His view of the painter is perhaps not enthusiastic, but it strives to be appreciative and at the same time impartial. Mr. Hamerton has very strongly insisted upon Turner's departure in his riper time from anything that can be construed into a leaning towards pre-Raphaelite practice, so far as pre-Raphaelite practice consists in the literal imitation of Nature. Turner, he urges, and we are far from denying it, acted, in his mature periods, upon some such a belief as was expressed by Joubert, who expressed at least one side of a truth when he said what Turner's last biographer quotes:—"The poet's subject should present to his genius a region of fantasy which he can expand or contract at pleasure. *Places that are too real* and persons that are too historical imprison his mind and confine his movements." Mr. Hamerton's chapter on Kilburn Castle, in the Highlands, which Turner is supposed to have painted after his maturer fashion and which the writer of this book happens to know extremely well, is but a very lengthy amplification of the idea set forth by Joubert. We must be suffered to think it a longer amplification than was necessary, unless for the exigencies of a magazine. And most of the present volume appeared in the *Portfolio*. Moreover, Mr. Hamerton presses too far his theory of Turner's carelessness to the local truth of the subject before him. Kilburn, in this respect, is not quite so typical as he appears to think. To the essentials of a subject—to those things most memorable and impressive in any given scene—it is hardly too much to say that Turner was generally faithful.

Time and room are wanting to enable us to pursue further this readable book. It may be said, however, that the writer bestows considerable space on many of the engraved works of Turner—such as the illustrations to Rogers, the delicious mezzotints by Lupton, called the *Ports of England*, and, of course, on the great *Liber Studiorum*. We must, however, point out to Mr. Hamerton that the dates which mark the beginning and end of *Liber Studiorum* are 1807 and 1819. He imagines that *Liber Studiorum* was arrested—it was never completed—three years earlier than was actually the case. An easy reference would have corrected him in the matter. And we hope Mr. Hamerton has already pointed out to his printer that on certain occasions Hakewill (everyone has heard of the Hakewill drawings) figures in this book as "Harewill." Mr. Fawkes, Turner's famous friend and patron, as "Mr. Hawkes," and the charming Loire-side town of Amboise as "Ambrose." In a book destined probably a good deal for the young, these things are misfortunes.

FREDERICK WEDMORE.

THE WINTER EXHIBITION OF THE GROSVENOR GALLERY.

(Fourth Notice.)

To do full justice within the limits of a short review to the drawings by Italian masters at the Grosvenor Gallery, we must not, for the sake of mere chronological propriety, begin by devoting our attention to the less interesting ones of the fourteenth century, but pass at once to those of a later and more important period.

A close examination of the chief works of the various Italian schools of the fifteenth century will not fail to strengthen our conviction that the artists of this period, however able to stand alone and to rely solely on their own powers, were very much under the influence of antique art. The discovery of the frescoes in the *Thermae of Titus* produced, as we know, a great sensation among the artists in Rome. Even Raphael engaged his pupil Giovanni da Udine to copy them, and his paintings in the Loggie del Vaticano are enough to prove that he himself took antique art as a direct model, at any rate for the decorative work. Some specimens of these graceful compositions, by the hand of Giovanni da Udine, are to be seen in two drawings (Nos. 541 and 542) lent by the Earl of Warwick. The arabesque paintings in the *Thermae of Titus* are, however, only the work of artisans, and are not much superior to the decorative compositions on the walls of Pompeii, of which we find some very characteristic examples on a table in the West Gallery (No. 784), lent by Mr. Alfred Seymour. The largest of these is the *Feast of Bacchus*. The god is represented here, not as the corpulent, aged drunkard of the Roman mythology, but as the Greek Dionysos, an enthusiastic youth with noble ideas of life and its enjoyments. He is standing near an altar, leaning on a youth, a cup in his hand, and surrounded by dancing bacchantes and a satyr. In another fresco a schoolmaster is addressing himself to two boys. In a third a humorous turn is given to the favourite representation of Aphrodite and Eros. Aphrodite is seated on a throne holding Eros' bow in her right hand, while he stands on her right with a large spear in his left hand, instead of the arrow. On the other side are two pigeons, standing on clouds, with red ribbons around their neck, attached probably to the goddess's carriage—which is, however, wanting, the picture being a fragment. On the ground below can still be seen the head of an enormous pig. The fourth picture is a specimen of ancient Greek landscape-painting: a view on a coast, with many colonnades. As in the case of many of the pictures at Pompeii, the coast is seen from the sea—just the reverse of what has obtained in modern representations of the same subject, ever since Claude Lorrain, by his pictorial treatment of a far-off transparent atmosphere, first succeeded in giving expression to our feeling of longing after distant shores, and to the poetry which this feeling inspires. These antique paintings are not frescoes in the modern sense of the word; they were painted on a wet wall with ground colours only, and distemper was used afterwards for the finish. The painters worked from pattern-books; but very often they arranged the various compositions according to their own fancy. Though only clever artisans, and not artists, the way in which they worked made their sketchlike productions very well suited for juxtaposition with the drawings of the later great Italian artists.

During the Renaissance the study of the antique was nowhere so highly appreciated as at Padua, in the school of Squarcione and Mantegna. There could scarcely be a better opportunity of closely investigating what its conception of antique art was than is afforded by the present exhibition at the Grosvenor Gallery, where so many valuable studies by Mantegna and his pupils have been brought together, especially as among them are some direct copies from antique monuments. When we read of the great veneration

felt by artists during the fifteenth century for antique art, it is natural to suppose that the copies from it would have held the most prominent place in their compositions. But we find, on the contrary, that such copies were only introduced in the accessory parts, as ornaments and inscriptions. We may therefore conclude that their enthusiasm for antique art was chiefly an abstract one, which they shared in common with all the *literati* after Petrarch; for it must not be forgotten that most of the antique monuments accessible to Mantegna were inferior even to the average works of his pupils. Taking all this into consideration, we might almost call the enthusiasm of these men "simplicity;" but at the same time it does more credit to their personal modesty than the less honest conduct of later artists, who, instead of displaying any original ideas of their own, simply copied or varied antique compositions.

With what originality and freedom of style Paduan artists copied antique monuments is best shown in the classical composition No. 33, lent by Christ Church, which also contains evidence of their minute accuracy in archaeological matters. We have here an altar with an inscription worthy of insertion in the *Corpus inscriptionum*, even if the drawing were not signed: DE STVCHO . SOTO . TERRA . ENTRO . VNA . VOLTA . DEL . PALACO . DE . ANTONIANO . A ROMA ("of plaster, under the earth, in a vault of the Antonine palace at Rome"). It should be stated in explanation of this inscription that the Emperor's palaces on the Palatine were quite inaccessible at that time, and that the *Thermae Antoniniane*, now known as the *Thermae of Caracalla*, were then called *Palatium Antoninianum*.

The delicate but severe manner of Mantegna can best be recognised in the exquisite drawing for his print of the *Entombment* (No. 28), lent by Christ Church. This drawing corresponds in several respects with the engraved composition, and is executed in the same style. In the drawing of *Hercules slaying the Lion* (No. 14), also lent by Christ Church, with the inscription "Divo Herculi invicto," while the design is no less accurate, there is at the same time a freedom in the movements and a flexibility in the outlines certainly uncommon in the works of Mantegna, but quite characteristic of the earliest works of Giambellini, as in his picture of Christ's agony in the garden, at the National Gallery. The difference of style that exists between this picture and the very similar composition by Mantegna in the Earl of Northbrook's collection is enough to justify us in ascribing this drawing and other similar ones to Mantegna's greatest pupil, Giambellini, whose early works are as yet so little known. An interesting copy of the above-mentioned picture by Mantegna is No. 4*, an illuminated design lent by the Earl of Northbrook. That a drawing so full of disproportions and rigidity as the composition No. 65, lent by Christ Church, should be ascribed to Giambellini seems to us altogether inconceivable.

Though the authorship of the figures of prophets and sibyls (Nos. 16-23) lent by Mr. Malcolm may be questioned, they are certainly none the less attractive. Perhaps the work of three different masters may be discerned in them. The noble figure of the Sibylla Cumæa holding a closed book in both hands (No. 18) can only have been done by a very able artist. There is, however, no great master of the Renaissance in Northern Italy who may not have learned from Mantegna, and it is this which constitutes the chief interest of all the drawings of the Paduan school.

Giorgione's name has been given to five drawings that harmonise but little with each other. It seems to be the misfortune of this great master to be made a real martyr of by most collectors, who do not hesitate to attribute to him all sorts of pictures and drawings, with a view perhaps of supplying the want of genuine works, of which so few have come down to us. Those who have admired Giorgione's wonderful drawings in the

Uffizi at Florence will be able to find nothing here in the style of the master, except the drawing No. 140, lent by Christ Church, of a cavalier and a lady seated in the foreground, with a group of farm-buildings in the distance. It has been inscribed "Giorgione," by probably some contemporaneous admirer of this poetical composition. The *Presentation of the Infant Christ* (No. 132), lent by Mr. R. P. Roupell, and also attributed to Giorgione, is more probably an early work of Lorenzo Lotto. Among the landscapes by Titian, the first place is due to the sepia-drawing on brown paper, a study for the picture of the *Peter Martyr* (No. 133), also lent by Mr. R. P. Roupell.

The collection of drawings by Correggio is perhaps the most important which has ever been brought together, and it is not surpassed even by that in the Louvre. Genuine drawings by this master are very rare, and forgeries also are not wanting here. Most of the twenty-one drawings attributed to him are studies for pictures, although the catalogue gives the required information in only three instances. The drawing No. 105, lent by Mr. Russell, is described, following a note to that effect on the paper, as a study for a part of a composition at Mantua. This statement, however, is very questionable, as it is quite certain that Correggio was never at Mantua, nor has the drawing the least resemblance to the well-known pictures painted by him for the Gonzaga family. The highly-finished drawing of the *Virgin and Child* (No. 109), lent by Mr. R. S. Holford, is very different in execution from all the others. It reproduces, even in the smallest details, Correggio's picture of the *Madonna del Coniglio*, also called *La Zingarella* from the Virgin's headdress, and is of exactly the same size as the original, now in the Museum at Naples. The study in water-colour No. 109, lent by Mr. R. P. Roupell, is of special interest as representing a part of Correggio's fresco-paintings in the Cupola of the Church of San Giovanni at Parma, painted between the years 1521 and 1524. The drawing No. 112, lent by Mr. F. W. Burton, is certainly one of the most important of those which bear the name of Correggio. It is described in the catalogue as "three studies in red chalk, for a draped figure of a man." We prefer, however, to see in it the figure of Christ seated on clouds, the left hand extended and holding a crown, and to consider it as a preliminary study for the large fresco executed by Correggio in the year 1524, in the apse of the Church of San Giovanni, representing Christ crowning the Virgin. Of the original only three fragments have come down to us, of which one is preserved in the library at Parma, and two others are in London, at Dudley House. In the drawing No. 111, lent by Christ Church, and described as "the Virgin and Child, St. Catherine and an Angel," we recognise a very exact copy of Correggio's finest picture in the Pinacoteca at Parma, called *Il Giorno*, painted in 1523. The female saint adoring the Infant Christ is St. Magdalen and not St. Catherine. The head of an old man (No. 116) is most probably a sketch for the figure of St. Jerome standing to the left in the same picture. The drawing of three Amorini (No. 120), lent by Mr. R. S. Holford, possesses a peculiar charm on account of the delicacy of its execution in different chalks. They are studies for the frescoes in San Giovanni; while Nos. 117 and 118, lent by the Earl of Warwick and by Mr. J. Knowles, refer to the frescoes in the cathedral of Parma, as rightly stated in the catalogue.

The collection of drawings by Florentine masters is distinguished by its great variety. The most important are those done between the years 1450 and 1510. The earlier ones are not so satisfactory, and we can hardly be satisfied with the attributions assigned to them. For instance, the full-length figure of Christ (No. 12), and the study of a man and horse (No. 394), both lent by Christ Church, attributed to Cimabue, the master of Giotto, are certainly not by him; the childish

design of all the extremities being in too great a contrast with the skill and care which this artist bestowed on these points, and in which he even surpassed Giotto. Again, on the other hand, the drawing No. 25, lent by Christ Church, representing three draped figures, is in far too developed a style to be the work of so clumsy an artist as Margaritone d'Arezzo, whose real capabilities are well shown in his signed picture (quite different from this drawing) at the National Gallery. Fra Angelico's pen-drawing of the prophet David, lent by Mr. J. Malcolm (No. 416), would certainly give us no small idea of the great artistic skill of the older Florentine masters. The drawings attributed to Masaccio (died 1429) have, on the whole, too modern a look. One of them, a draped figure holding an open book (No. 39), lent by Christ Church, is signed Pietro (perhaps the painter's name), and inscribed with the dates 1426 and 1494, a circumstance in itself enough to exclude any idea of Masaccio's authorship. Botticelli's drawing of a single draped figure, lent by Christ Church, and inscribed "Αλεξανδρος Βοττικελλης", appears to come from the collection of a humanist. The head of a youth (No. 81), lent by Mr. W. Mitchell, is certainly the best specimen here exhibited by Botticelli's hand. Filippino Lippi's sketch (No. 44) called a *Legend of the Saints*, lent by Mr. William Russell, is a preparatory study for his picture in the Badia at Florence, representing *The Inspiration of St. Bernard*, painted in 1480. In the drawing the saint is seen sitting near a desk, engaged in writing his homily; the Virgin advances towards him surrounded by angels; on the right kneels the donor. We find this artist still more under the influence of his master Botticelli in the two sketches No. 69, a group of standing figures, and No. 70, *The Adoration of the Magi*, both lent by Mr. W. Russell. Not less interesting is the youthful figure of David with the head of Goliath (No. 72), lent by Christ Church, in which Filippino (b. 1460) has copied the bronze statuette executed by Andrea del Verrocchio in the year 1476, and preserved in the Bargello at Florence. Filippino's drawing confirms Ugolino Verino's assertion:—

"Nec tibi, Lysippe, est Tuscus Verrochius impar,
A quo quicquid habent pictores fonte biberunt."

It may here be mentioned, that two copies in terracotta of this statuette from the studio of Della Robbia are now in the South Kensington Museum. Verrocchio's influence on Lionardo is to be recognised in the study of drapery (No. 90) lent by Christ Church. Examples of the latter's skill in giving a high and noble expression to figures, although hastily sketched, are seen in the two sheets of studies (Nos. 396 and 397) lent by Mr. J. Malcolm. Among the drawings attributed to Lionardo of which the authorship is somewhat questionable is a study of a head, seen in front (No. 92), lent by Christ Church, which very much resembles Luini's *Vanity* now in the Sciarra Palace at Rome. It has the inscription *L. HORTVS. (The Garden)*. This composition of Luini's has been copied with numberless variations by the Milanese school—as, for instance, in Mr. Graham's picture now at the Royal Academy, in which we see the same female figure, surrounded by foliage, and the meaning of which may become intelligible by comparing it with the drawing before us.

Of the drawings by Michelangelo the large cartoon for a symbolic representation of Charity (No. 490, lent by Mr. Malcolm) is certainly the most important, and has evidently been executed at the artist's latest period. It comes from the Casa Buonarroti at Florence, as stated in the catalogue of the Malcolm collection (p. 33), but its history can be traced still further back, by a reference to the inventory found in 1875 in the Roman Archivio di Stato of the effects of Michelangelo, taken after his death by the Roman judges. It is headed "Property and money of the late Messer Michelangelo Buonarroti. In the name of God, Amen. Saturday 19th February 1564." All the works

of art registered in this document were thought until now to be lost, but the description of one of them—"A second large cartoon, on which are drawn and executed three large figures and putti"—corresponds exactly with the cartoon before us, and we may, therefore, consider it as the earliest record we possess of this most important work of art. There is no doubt about its having been brought to Florence to the Casa Buonarroti, as we are further informed that Lionardo Buonarroti, Michelangelo's nephew, succeeded in bringing his inheritance safely to Florence, although with great difficulty. The name of Michelangelo is given to another drawing, representing a part of the ceiling of the Sistine Chapel (No. 493), lent by Mr. W. Russell. As the subject is the prophet Jonas, we should expect to find in the two lunettes on each side sketches for those compositions with which Michelangelo had originally decorated the ceiling of the Sistine Chapel, but which he thirty years afterwards destroyed, in order to replace them by his fresco of the *Last Judgment*. But, to our surprise, we find instead in one of the lunettes the drawing of a group of angels bearing the cross, which is a part of this later composition; a striking anachronism which makes it clear that this drawing, although very cleverly done, cannot be genuine. The *Holy Family* (No. 496) lent by Mr. R. P. Roupell, and also attributed to Michelangelo, corresponds very nearly with Marcello Venusti's picture at Lansdowne House.

Perugino, the master of Raphael, is represented by several good drawings. There is also one, *The Baptism of Christ* (No. 410), lent by Christ Church, and vaguely attributed to the "Umbrian school," which is the work of the Umbrian artist Timoteo della Vite. This artist deserves special notice because it was under his influence that Raphael painted one of his earliest works, *The Dream of the Knight*, in the National Gallery, a picture which has certainly nothing in common with Perugino.

Some of the drawings by Raphael merit attention on account of the delicacy of their execution. For instance, the study for a portion of a design for one of Pinturicchio's frescoes in the Libreria of the Cathedral of Siena (No. 535), lent by Mr. J. C. Robinson; and the two sketches of the *Madonna and Child with St. John* (No. 534), lent by Christ Church, which ought to be compared with the replica now at the Royal Academy.

The drawing representing *Orpheus* (No. 526), lent by Mrs. Childe, and attributed to the school of Raphael, has some importance from an archaeological point of view, as it reproduces the Septizonium Severi, a classical monument at Rome long since destroyed. Another drawing of it is to be found in Giuliano da San Gallo's sketch-book in the library of the Barberini Palace at Rome; and in the Print Room of the British Museum there is a third, which is, perhaps, the latest reminiscence of that noble building, signed by Jan Brueghel, and dated November, 1594.

The most remarkable specimens of drawings by later Italian masters are the *Bacchus* (No. 544), and a half-length figure of a woman in armour (No. 624), both lent by Mr. J. Knowles. The latter is an early work, recalling St. George in Correggio's *Madonna di San Giorgio*. The *Bacchanalian Scene* (No. 545), lent by Mr. J. Malcolm, and attributed to Baldassare Peruzzi, is a study for Garofalo's large picture of the *Wedding of Bacchus and Ariadne* in the Dresden Gallery.

J. PAUL RICHTER.

THE GERMAN IMPERIAL ARCHAEOLOGICAL INSTITUTE.

THE meeting of January 10 was addressed by Dr. von Duhn, who exhibited to the audience a coin of Pandosia, and announced the discovery of a numismatic treasure in the course of the execution of the works for the Calabrian Railway. It appears that this treasure has not been preserved

in its integrity, since many coins belonging to it have been sold to the antiquaries of Naples and Rome. It consisted of silver coins of Sybaris, Crotona, and other cities of Magna Graecia.

Dr. von Duhn took this opportunity to express his opinion upon two fragments of a bas-relief, of workmanship posterior to the time of Hadrian, which is preserved in the Palazzo Rondanini. It has already been described by Guattani and others, but the speaker did not consider the explanations hitherto given of it correct. It represents on one part a figure with a long beard surrounded by reeds, in which it is not difficult to recognise the personification of a river. The figure holds a cup in which is received the water that falls copiously from an urn placed on the summit of a rock, from a cleft in which issues a large serpent. The ruins of some buildings are visible above. On the other fragment is the figure of a woman in a boat. Guattani believed that in these fragments we may trace the traditions of the destruction of Amyclae, near the Sinus Amyclaeus, not far from Terracina, in Latium, which city was destroyed by serpents. This explanation, however, is based principally upon the ruined buildings seen above the rock, and this part of the marble is not ancient, but has been added by a modern restoration. Von Duhn thinks, on the contrary, that the explanation of this marble is furnished by the Antonine medals. He showed the recently published volume of Fröhner which contains an illustration of the medal representing the arrival of the sacred serpent at the shrine of Aesculapius, in the Insula Tiberina, and concluded that the marble must have belonged to a place in close proximity to the temple, if not to the temple itself, which appears to have been restored under the Antonines. But the fountain represented on the bas-relief not only reminded him of the belief in the miraculous water of the temple, but led him to seek for its site in the well which is still to be seen at the church of St. Bartholomew in the Insula Tiberina. This well, which is said to contain the relics of many martyrs, belongs undoubtedly to the time of Otho III. Von Duhn also quoted the opinion of Nissen—namely, that the church of St. Bartholomew was founded on December 31: that is to say, on the eve of the feast of Aesculapius; and hence he drew the inference that the modern edifice occupies the exact site of the remains of the ancient Pagan temple. Commendatore de' Rossi, however, believed that some further study was necessary before accepting this conclusion, because too long a time had passed between the moment when the temple of Aesculapius was closed and that at which Von Duhn resumed the consideration of the subject. He showed that the legend visible upon the well is the repetition of a well-known verse attributed to St. Jerome, a verse which he might indeed have read on a *Xenodochium* discovered at Porto by Prince Torlonia. He spoke of the close connexion existing between the Insula Tiberina and the bishops of Porto, who, when obliged to abandon that place, transported the relics of the saints into the island; and he thought it not improbable that, in times anterior to this migration, a public or private Christian *Ospizio*, under the patronage of the bishops, existed in the same island. Admitting the existence of this *Ospizio*—the memoranda on which he would have recorded with precision had he known that this subject would have come under discussion—there was still wanting that continuity in the consecration of the place by which Von Duhn was led to see the transformation of the fountain of Aesculapius into the miraculous Christian well. In other respects, the observations of this young German archaeologist, who has already gained high opinions by his diligent scientific researches, met with great commendation.

Commendatore de' Rossi afterwards entered into a discussion of the monumental remains of the Abbey of Ferentillo, in Umbria. Two

years ago he exhibited a stone which he had observed in that place, and which furnished him with material for a discussion of the sacred treasures of churches. He now wished to call attention to the other stones to be seen there, which in part may be looked upon as originally belonging to the site, and in part must have been transported thither at the building of the abbey. He then spoke of the care exercised by the illustrious Baron di Ancaiani—who was present at the meeting—in the preservation of this ancient building and in the discovery of the Italo-Byzantine paintings with which its walls are decorated; and concluded by expressing the opinion that the Abbey of Ferentillo should be placed under the charge of that branch of the administration presiding over antiquities, and should be declared a national monument containing memorials important to history and art.

In conclusion, Prof. Helbig brought forward a bronze mirror, on which was a relief identical with the composition on the cup of the Regolini-Galassi tomb. He stated that it was bought from a peasant, who was ingenious enough to say that it came from Gubbio. In fact, it was not difficult to recognise it as one of those falsifications which are daily produced by a manufactory of forgeries at Gubbio. He spoke a few words on the injury caused by this disgraceful trade; and, the hour being late, put off till the next meeting the discussion of some other modern falsifications.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that Messrs. Agnew propose to publish before long an important etching by Mr. Seymour Haden.

WE have little doubt that the best portrait ever painted of Stanley, the explorer—the secular missionary of enterprising journalism—is that accomplished by Mr. G. P. Healy, to whom the public owes already so many records of famous men. Considering Mr. Healy's *Stanley* as one of the most successful and vivid of all his portraits, we are pleased to know that its reproduction—its popularisation, so to say—by the means of engraving has been entrusted to so ready and versatile and accurate an artist as M. T. de Mare, whose really brilliant and solid rendering of M. Schenck's *L'Agonie*—justly the sensational success of the Paris Salon—we some time ago had occasion to comment upon. This reproduction of the striking picture of Henry Stanley will be issued by the British and Foreign Artists' Association, and were its merits as work in black-and-white much less than we expect them to prove, the popularity of the production would yet be secure.

A WEEK or two since we drew attention to the perfection of the prints by photogravure lately issued by Messrs. Goupil and Co., especially A. de Neuville's *Le Bourget*, an incident of the war, and M. Courant's fishermen running their boats ashore before the gale, called *Avant le Grain*. We would now direct attention to a further development of the art. Nearly a century ago great efforts were made to print in colours the little finished plates by Bartolozzi and others, as well as mezzotint portraits of a larger size. This printing in colours was never quite successful, the nature of the chalk style or of the mezzotint style of engraving preventing the success afterwards attained by chromolithography. Photogravure, however, as exhibited by new prints to be seen at Bedford Street, has proved itself capable of carrying colour-printing, by a single impression from the plate, to a perfection that distances the finest chromolithograph. The printer, instead of having only the usual one ink, is provided with a palette of all the colours and tints required, and he applies these to the plate by small pencils and stumps, and the impression, being then taken at once, produces a purity and brightness of colour with which the chromolithograph passed

through the press ten times perhaps cannot compete.

WE hear that Blanchard Jerrold's *Life of George Cruikshank*, which has been expected for some time by those interested in that artist's career, is likely to make its first appearance in a court of law, instead of in the ordinary manner. The author finished his biography last spring, the printing, drawings, &c., have all been executed, and the work is, we are informed, quite ready for publication.

Dogs of Assize is the title of six rather clever drawings by W. J. Allen, reproduced in large size by photography. They represent dogs of various breeds and expressions, which are supposed to resemble in their types the different characters met with in a court of justice. Thus we have the judge, the jurymen, the policeman, the prisoner, &c., all dressed in so much of costume as to give them a human aspect and heighten the likeness to the persons caricatured. Messrs. Sampson Low and Co. are the publishers.

WE have received the fourth part of Woltmann's *Geschichte der Malerei*. This completes the History of Painting in the Middle Ages, and finishes the first volume of the work, which is progressing much more rapidly than is usual with these exhaustive German publications.

In the last number of the *Kunst-Chronik* a comparison is made between the art-budgets of France and England for the present year, and it is shown that although the French Government grants aid to a much larger number of art-institutions, museums, public buildings, manufactures, &c., the total sum voted for the present year was less by about three million francs than that allowed by England, which only supports the South Kensington Museum, the British Museum, National Gallery, Portrait Gallery, and the Museums of Edinburgh and Dublin. This is noteworthy, for we are apt to think that the State aid granted to art in France is much larger than in England, and so it is, but it certainly, according to these budgets, does not cost so much. The *Kunst-Chronik* proposes to compare also the budgets of other countries, especially Germany and Austria. This will be instructive.

SINCE the close of the Paris Exhibition a number of projects have been put forth for the utilisation of the grand Pavillon erected by the City of Paris in the enclosure of the Champ-de-Mars. It has been suggested to transpose this building bodily to a position near at hand, but this, which would seem the best arrangement in some respects, is impracticable in others. Another proposition is to reconstruct it on the site of the Tuileries, pulling down the old ruins and setting up the new Pavillon in their place, so that it might be utilised as a museum or in some similar way. So diverse, indeed, have been the plans suggested that a commission has been appointed by the municipality to examine them and to report which seems most desirable. Meanwhile, the Pavillon remains in its place.

A MOVEMENT is being made by the artists of Belgium at the present time, with M. Arthur Stevens at their head, for the purpose of creating what may be called a National Academy, with the same powers and functions as our Royal Academy, but aided by the State. M. C. Lemonnier, writing on the subject in the *Chronique des Arts*, says: "The society would be founded with the view of supplementing the action of the State, which cannot be so personal and thorough as the collective action of a society chiefly composed of artists." The society would leave to the State the conduct of all large public works, but desires that a part of the budget should be placed at its disposal, and permission granted it to organise exhibitions and competitions; to give prizes; to buy for the museums; and in all cases to act as the intermediary between the artist and the public. By

this arrangement it hopes to develop a greater artistic activity among artists of talent, and at the same time to eliminate that conventional mediocrity which official exhibitions tend so much to foster. The project is, of course, only in embryo. There is but little chance of carrying it out in the present state of commercial depression, but when trade revives it is believed that a number of influential business men will lend the scheme their support. A great many, indeed, have already promised it; and then, if the Government be favourable, there seems good reason to suppose that a Belgian Academy will be founded.

THE first instalment of a work devoted to the interests of Finland art is about to appear; its title is *Fennia Illustrata: Finsk Ornamentik*, and its editor is the architect J. Ahrenberg.

M. GAMBETTA seems a favourite subject of sculpture just now. M. Préault, the sculptor whose death we recorded a week or two ago, had just finished a medallion of him, and the *Figaro* states that both M. Mercié and M. Aimé Millet are engaged upon busts for the next Salon.

UNDER the superintendence of the Direzione Generale dei Musei e degli Scavi, under the presidency of Signor Fiorelli, the first volume of the *Documenti inediti per servire alla storia dei musei d'Italia* has been published. It contains the inventory of the antiquities in the possession of Cardinal Pietro Barbo, at the Palazzo di S. Marco, in 1457, before he became Pontiff and took the name of Paul II. This is followed by the inventory of the monuments belonging to Cardinal Alessandro Farnese, dated January 1, 1568. Then comes the catalogue of the marbles in the gallery of the Duke of Savoy in 1608, and that of the cabinet of Jacopo Francesco Arpino, physician to the Prince of Carignano, who died in 1684. Afterwards follow the catalogue of the Museo Mastrilli, existing in Naples in 1753; the general inventory of the antiquities of Naples in 1796 (excepting the Museums of Portici and of Capo di Monte); the catalogue of the museum of Cardinal Stefano Borgia di Velletri, the greater part of which was transferred to the Museum of Naples in 1814; and, finally, the inventory of the museum of the University of Turin. This most important work will be continued by other documents bearing on the history of discoveries and on the study of ancient topography.

THE painter Karl von Piloty is far advanced with his great work, the decoration of the Guildhall of Munich, and it is expected that Easter will see the labour completed. The frescoes represent the entire history of Munich, and contain portraits of all the eminent men and women who have contributed towards the city's greatness and fame.

ON the 18th of this month the well-known painter Edward Meyerheim died at Berlin in his seventy-first year. Meyerheim was born at Danzig in 1808, where his father was a decorative painter. In 1830 he came to Berlin, and entered the Academy. The first of his works that attracted notice was a series of views of the old towns of Brandenburg, but his greatest success was in 1836, with a *Village Festival* which now belongs to the City of Berlin and hangs in the National Gallery. From this time forward he was a favourite genre-painter, who treated domestic idylls in a German semi-sentimental, semi-realistic spirit. His pictures are widely known by photographs and engravings, and enjoy a wide popularity.

It is proposed to erect a monument to the revolutionary poet Hoffmann von Fallersleben in his native town of Fallersleben.

MUSIC.

MR. CARL ROSA'S OPERA.—WAGNER'S "RIENZI."

LAST Monday Mr. Carl Rosa commenced his fourth London season of English opera, at Her Majesty's Theatre. It will be remembered that

hitherto Mr. Rosa has given his performances at smaller theatres; he first took the Princess's, then the Lyceum, and last year the Adelphi. His taking so much larger a field of operations now shows a confidence in his public which we trust may be fully justified by the result; for never certainly of late years has English opera (or, to speak more accurately, opera in English) been presented with such regard to the requirements of art, and with such attention to detail, and especially to *ensemble*, as under Mr. Rosa's management.

It was a bold step to open the season with a work which had never yet been heard in this country, especially with such a work as Wagner's first published opera; yet the appearance of the house on the opening night seemed to prove that no error of judgment had been committed. How far the crowded audience was attracted by a desire to hear the unfamiliar music, and how far by general sympathy with and confidence in Mr. Rosa, it would perhaps be difficult to decide. Whatever the cause, the house was filled to the roof by an appreciative, and often enthusiastic, audience.

It is hardly needful to remind our readers that *Rienzi* can in no sense be considered a representative work of its composer. It was written between the years 1839 and 1841, and first produced on October 19, 1842, at Dresden, the principal parts being sung by Mme. Schroeder-Devrient and Herr Tischatschek. Wagner himself has informed us that the work was conceived and executed under the influence of Spontini and the Paris Grand Opéra as represented by Auber, Meyerbeer, and Halévy; and that his desire in writing his libretto was to present a brilliant *mise-en-scène* and to afford all possible opportunity for display in concerted pieces, grand finales, &c. It is not surprising, therefore, that with his present views on dramatic music the composer should look upon *Rienzi* as one of the sins of his youth, of which he possibly feels ashamed rather than proud.

The libretto of *Rienzi*, founded upon Bulwer's novel, while from a poetical point of view far inferior to those of Wagner's later works, is yet very interesting as showing how early the writer's dramatic instinct had developed. The situations are excellently conceived, and their treatment shows a thorough knowledge of stage effect. The opera is in five acts, though played in four under Mr. Rosa. The English translation has been extremely well done by Mr. John P. Jackson, whose version of the *Flying Dutchman* is familiar to our public through Mr. Rosa's performances. We learn from the translator's preface to the libretto that the work was originally intended to fill two evenings in performance. This being the case, it is self-evident that very large cuts were needed to bring the opera within reasonable length. These were made mostly either by the authority of the composer himself, or in accordance with the traditions of the principal German theatres. Before entering into any criticism of either the music or its rendering, it will be advisable to give a brief outline of the libretto.

The first act passes in the Piazza of San Giovanni di Laterano, on one side of which is Rienzi's house. Orsini, a Roman noble, attempts the abduction of Irene, Rienzi's sister, but is interrupted by the appearance of Colonna, another nobleman, between whom and Orsini a deadly feud exists. Adriano, the son of old Colonna, is in love with Irene, and rescues her from Orsini. A fight ensues between the retainers of the two nobles, which the Papal legate Raimondo, who now comes on the stage, in vain endeavours to quell. Rienzi appears, and his influence temporarily ends the dispute. He upbraids the nobles for their lawlessness and tyranny, and resolves to give the signal for a rising of the populace against their oppressors. Raimondo promises him the support of the Church; the signal is given; Rienzi is hailed

by the people as their Tribune and leader; and they go forth to the battle.

The scene of the second act is a Hall in the Capitol. Messengers of peace enter, announcing that peace reigns over the whole Roman empire. The event is celebrated by a grand festival, in the course of which an unsuccessful attempt is made by nobles to assassinate Rienzi. The conspirators, Orsini and Colonna, are seized and condemned to die; but, on the intercession of Adriano and Irene, Rienzi consents to pardon them, and induces the populace to spare their lives.

In the third act the consequences of Rienzi's ill-judged clemency are seen. The people are suspicious of his motives, and think him in league with the nobles, who are making another attempt to regain their power. A battle ensues without the walls, in which Orsini and Colonna are both slain. Adriano has now become the bitter enemy of Rienzi, whom he looks upon as the murderer of his father. He uses the powerful influence of his family to turn the Church against the Tribune, and when in the fourth act Rienzi once more returns from battle victorious, and is about to enter the church of St. John Lateran, he is met on the steps by Raimondo, who forbids him to enter, and formally excommunicates him and all who adhere to him. He is deserted by all excepting his sister Irene, who still remains faithful. The fifth act shows us the catastrophe. Rienzi has taken refuge in the Capitol, which is attacked by an infuriated mob, and set on fire; the Tribune and his sister perish in the conflagration.

It will be seen from the above brief and imperfect outline that the libretto of *Rienzi* furnishes ample opportunities not only to composer, but to scene-painter and stage-manager. It is, in fact, a grand spectacular opera, after the manner of those of Meyerbeer, or the *Masaniello* of Auber. The whole of the second and third acts and the final scene afford gorgeous opportunities for theatrical display; and the interest of the work depends quite as much upon the dramatic nature of the poem and upon the stage accessories as upon the music. Herein we see a foreshadowing of Wagner's late method of procedure.

The music itself is of most unequal merit. Side by side with movements of exquisite beauty and passages of great dramatic power, we find page after page of commonplace, and even in parts of vulgarity. Thus, for instance, in the second finale, one of the most elaborate and, on the whole, one of the finest portions of the work, the whole scene of the impending execution of the nobles, with the appeal for mercy by Adriano and Irene, is admirably treated; the *adagio* in which Rienzi intercedes with the populace, commencing "Oh once again let mercy sweet," is worthy of the composer of *Tannhäuser* and *Lohengrin*; but the concluding movement, "Rienzi, thine the praise," the theme of which is used in the overture, does not rise above the level of second-rate French opera; and many similar examples might be instanced from other parts of the work. Among the most interesting portions of the opera from a merely musical point of view are the very dramatic opening scene of the abduction, the chorus with solo of the Messengers of Peace in the second act, and the finale of the same act, above mentioned, Adriano's grand *scena* in the third act, and Rienzi's prayer which opens the fifth act. In many passages of these numbers a distinct foreshadowing of Wagner's later melodic style may be observed, while other pieces, such as the duet in the first act between Adriano and Irene, sound like extracts from some Italian opera. Thus the music has a peculiar patch-work character which we miss altogether in the composer's subsequent works. The instrumentation, in spite of an occasional tendency to excessive noise, shows a master-hand, being rich, varied, and sonorous.

The performance on Monday night by no means fell short of the excellence which Mr. Rosa has accustomed us to expect under his direction. Its strong point was its uniformly good *ensemble*.

The very difficult and trying part of *Rienzi* was admirably sung and acted by Mr. Joseph Maas. The music requires in parts a more powerful voice than this gentleman possesses; but there are very few tenors possessed of the requisite physique to do full justice to Wagner's demands, and, with very rare exceptions, Mr. Maas satisfied all requirements; it is, indeed, difficult to name any member of Mr. Rosa's company who would have been equally fitted for the part. As Adriano Mme. Vanzini made a great success. It certainly seems an artistic mistake to write the music of the gallant son of Colonna for a soprano voice, as Wagner has done in this work; but the lady gave an excellent rendering of the music, her grand *scena* in the third act being especially successful. Mme. Hélène Crossmond was a thoroughly satisfactory representative of Irene; while the smaller parts of Stefano Colonna (Mr. George Olmi), Orsini (Mr. Walter Bolton), Raimondo (Mr. Henry Pope), Baroncelli (Mr. Cadwalader), Cecco del Vecchio (Mr. Snazelle), and Herald (Mr. Muller), were all efficiently filled. We have left for separate mention the Messenger of Peace of Miss Georgina Burns, a young lady whom we heard in small parts with much pleasure last season, and who by her charming singing of her solo in the second act produced a most favourable impression. The chorus, which had been trained by Mr. Smythson, was of unusual excellence: its share of the music is both important and difficult; and it is seldom indeed that one hears operatic choruses so well sung as they were on Monday night. The orchestra also was admirable, while the *mise-en-scène* alone was worth a visit to the theatre to see. The grand spectacle of the Festival with the ballet in the second act, and the final scene of the burning of the Capitol were magnificent, and reflect the greatest credit on the stage-manager, Mr. Gilbert H. Betjemann, and the scene-painter, Mr. Hann.

On Tuesday the *Lily of Killarney* was given, and on Wednesday Guiraud's *Piccolino* was produced for the first time in England. Notice of this must be deferred till next week.

EBENEZER PROUT.

MR. WADDEL's choir at Edinburgh are to perform Bruch's *Odyssæus* on the 3rd inst., at their first subscription concert for the present season.

A CIRCUMSTANTIAL account has lately been published of the alleged finding, by Robert Franz, of a large number of manuscript compositions by Sebastian Bach at the Schloss Witzthum, in Saxony. Robert Franz, having been applied to for information, replies that there is not a word of truth in the report, and that the whole matter is pure invention.

WE have received from Messrs. Rudall, Carte and Co. the *Musical Directory* for 1879. In addition to the names and addresses of London and country professors and music-dealers, the volume gives a record of the chief musical performances, both metropolitan and provincial, of the past year; an obituary, accompanied in most cases by a short biographical notice; and a considerable amount of miscellaneous information. Among matters likely to be especially useful may be named a summary of recent legal decisions on matters connected with the profession, and a list of new patents applied for and granted for musical instruments.

THE oldest and one of the best of American musical papers, *Dwight's Journal of Music*, has just passed into new hands, being now published by Messrs. Houghton, Osgood and Co., of Boston. Mr. John S. Dwight continues to hold the post of editor. The first number of the new issue has been forwarded to us; and, after a careful examination of its contents, we are able to give it warm commendation, whether from a literary or artistic point of view. It is evident that the well-earned reputation of the journal is likely to be worthily maintained.

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